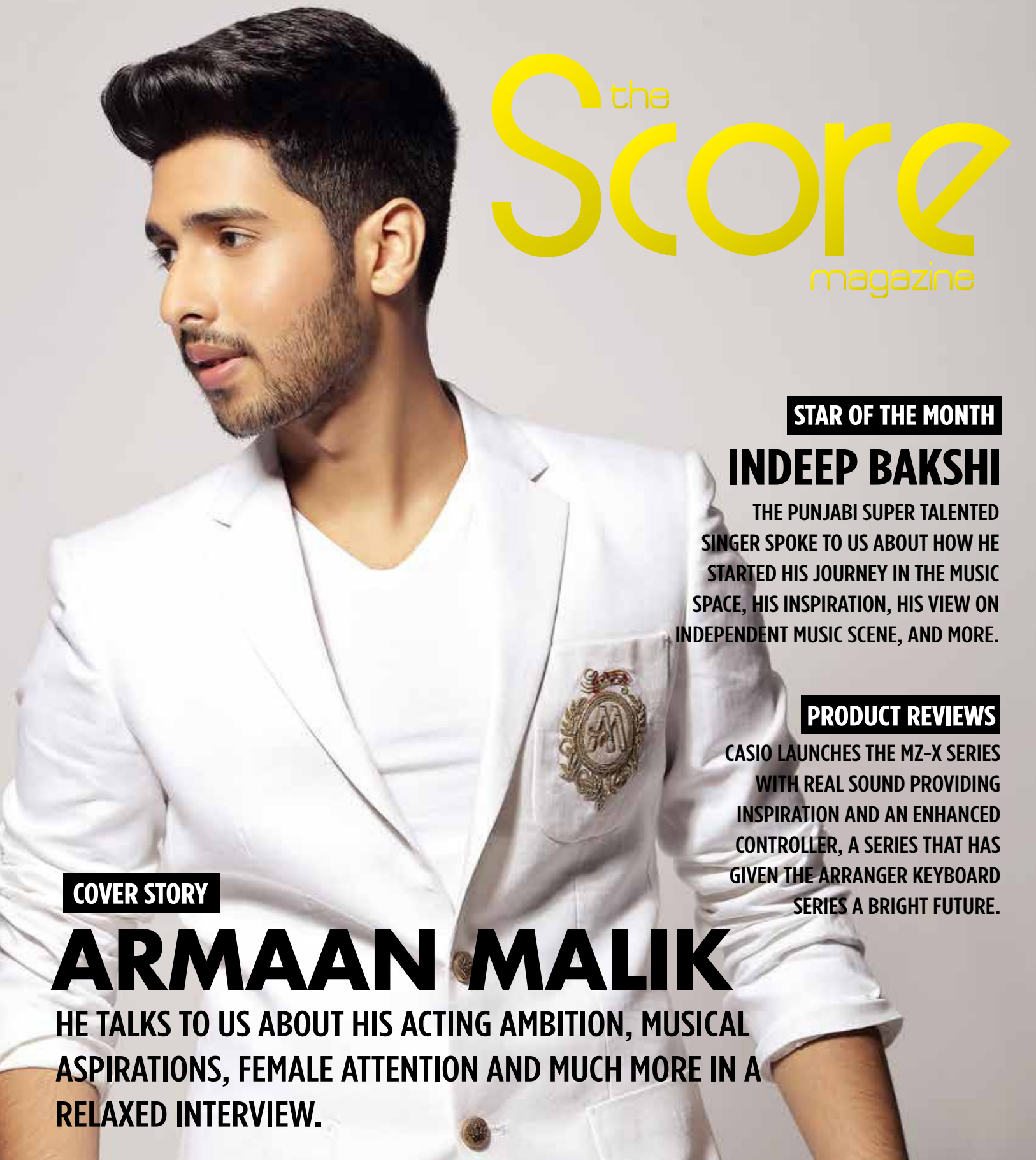
ISSN 0974 – 9128 Vol 09 Issue 07 October 2016 thescoremag @highonscore www.thescoremagazine.com ₹50

INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine



STAR OF THE MONTH

INDEEP BAKSHI

THE PUNJABI SUPER TALENTED SINGER SPOKE TO US ABOUT HOW HE STARTED HIS JOURNEY IN THE MUSIC SPACE, HIS INSPIRATION, HIS VIEW ON INDEPENDENT MUSIC SCENE, AND MORE.

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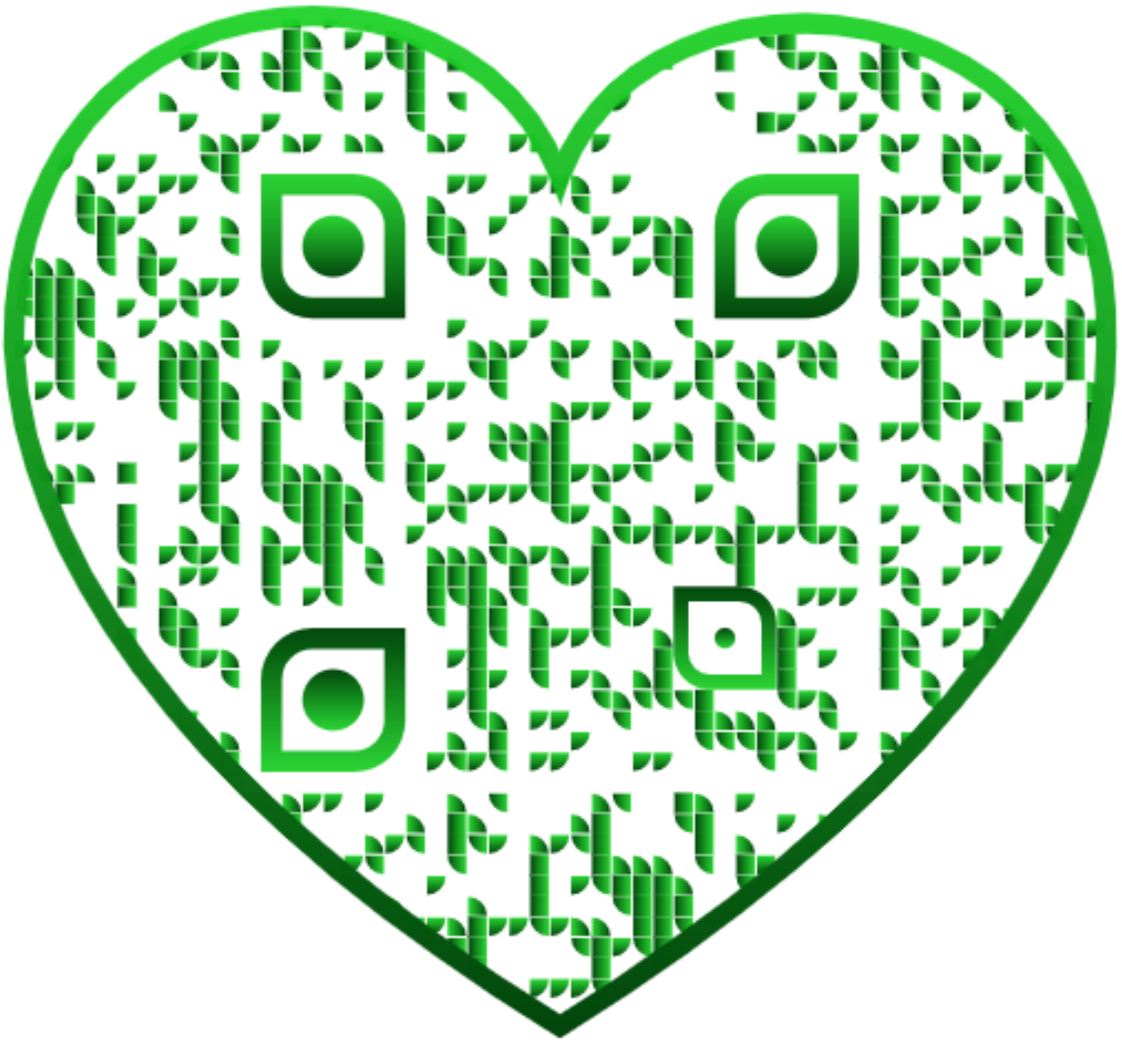
COVER STORY

ARMAAN MALIK

HE TALKS TO US ABOUT HIS ACTING AMBITION, MUSICAL ASPIRATIONS, FEMALE ATTENTION AND MUCH MORE IN A RELAXED INTERVIEW.

ALSO INSIDE: WE ALSO GIVE YOU A LIST OF THINGS TO KEEP IN MIND BEFORE A GIG, WHAT NOT TO DO IN A GIG AND MUCH MORE.



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DIRECTOR'S NOTE

It's not uncommon for pubs to disrespect entertainment and musicians. Most bar managers are not sophisticated and most pub owners, who are possibly a tad better than the commonplace philistine, are driven by greed. Recently, in an alleged outright display of crassness, the management at a famous Chennai based music pub asked their musicians guests to stop mid-way during their performance.

As one could almost predict, the news spread like wildfire on all forms of social media. Many of the usual suspects were seen ranting on Facebook, condemning the Venues behavior and many music aficionados took it upon themselves to write scathing reviews while down ranking the venue on Zomato and other restaurant platforms. Some veteran musicians issued threats of boycott, vowing never to play at such venues in their attempt to instigate a sense of solidarity among their fraternity.

The outcome of all this outrage was nearly inconsequential: Very shortly, in a deja vu of sorts, breaking ranks and seizing the day, a few bands announced gigs at the now infamous venue. Zomato, in the pretext of being a "Food review website," removed nearly all offending reviews and ranking, giving a whitewash to the whole issue.

We see two interests at cross purpose here: Musicians wanting respect and venues wanting revenue. Perhaps the only way to enforce ethical behavior from either side is a pre-gig MoU, but even that is not legally binding on either party. Of course, the most efficient option is the total boycott of such venues by musicians, but some artists are far too self-serving for such a movement to become truly effective.

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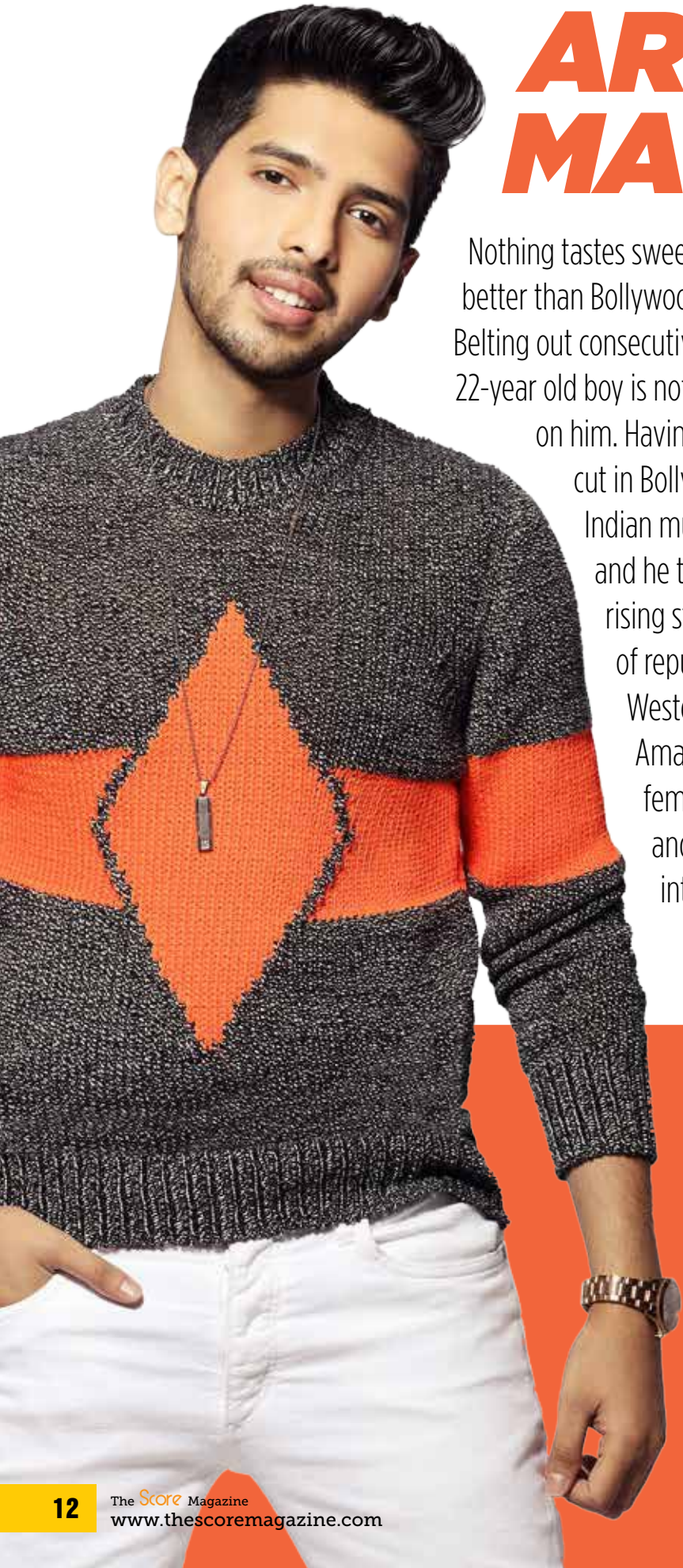

ARMAAN MALIK

Nothing tastes sweeter than success nor succeeds like one. And who better than Bollywood singing sensation Armaan Malik knows it! Belting out consecutive hit tracks in mainstream Hindi movies, this 22-year old boy is not one to take the current focus of spotlight easily on him. Having fulfilled his first *armaan* of making the emphatic cut in Bollywood music sphere, Malik now wishes to see the Indian music scene thriving beyond borders and cultures and he too contributing his bit into that direction. The rising star talks to The Score Magazine about his pedigree of repute, *sangeet-shiksha* at home, formal training in Western music, sibling bonding with his elder brother Amaal, also a talented composer in his own right, female attention, acting ambition, musical aspirations and much more in a relaxed, no-holds-barred interview...

HITS

Khoobsurat - Naina

Hero - Main Hoon Hero Tera

Hate Story 3 - Tumhe Apna Banane Ka
- Wajah Tum Ho

Sanam Re - Hua Hain Aaj Pehli Baar

Kapoor & Sons - Buddhu Sa Mann

Baaghi - Sab Tera

Azhar - Bol Do Na Zara
- Oye Oye (reprised version)

Do Lafzon Ki Kahani - Kuch Toh Hain

Junooniyat - Mujhko Barsaat Bana Lo

Baar Baar Dekho - Sau Aasmaan

M.S. Dhoni: The Untold Story - Besabriyaan

Main Rahoon Ya Na Rahoon (album) - Main Rahoon Ya Na Rahoon

Pyaar Manga Hai (album) - Pyaar Manga Hai

The current year (2016) took off to a flying start as awards fetched you wide appreciation for your hardwork. You picked up the Filmfare statuette as the winner of prestigious R.D. Burman Award in the new music talent category. How important was this recognition for you in the early stages of your career? What was your parents' reaction?

Getting this appreciation, love and acceptance from the industry fraternity feels simply surreal! Actually I think my experience proves that age is no bar to success. I believe this recognition would inspire more youngster musicians to take up music as a serious profession. Hence, we need to tap raw talent persistently to enable the youth of India shine and progress all the way!

Our parents are super ecstatic! My dad Daboo Malik has been a part of this music industry since a very long time but he never received any sort of big acclaim that was due to him throughout his career. Therefore, these awards and victories are meant to be more of his than ours!

Born and brought up in a family of great musical lineage (starting with grandfather Late Sardar Malik, who was a noted music composer, the legacy followed with his famous composer-singer uncle Anu Malik and father Daboo Malik, also a talented scorer), were you destined to embrace the craft as your career-path in life? How was the musical ambience at home since childhood?

Ever since I was a little kid of four, I knew I wanted to be a singer. And not just any regular singer, the world's best singer (smiles)! Sounds too ambitious, right? But that's how children behave in their formative years. And I've always had these lofty dreams you know. Thankfully, I never looked back, once I decided that 'music is my life'.

Honestly speaking, the atmosphere at our home is truly musical. We used to wake up in the mornings only to find my dad and dada doing riyaaz, composing new songs and writing lyrics. I have received all my training from my grandfather Shri Sardar Malik and my mind-training happens with my dad. It was this highly cultural milieu that we so fondly loved and this is what we grew up in. So it was only a natural progress for us to follow music further in the future.

Tell us something about your formal education in music. Did you graduate from leading western music schools as well as acquire training in Indian classical genres? How has that taalim helped brace your basics?

I'm a trained student of Hindustani classical music and have also received a full-tuition scholarship in the summer of 2011 to learn pop/R&B music at the prestigious Berklee College of Music, Boston (USA). By the grace of God, I could wrap up the course with Honours and I'm immensely glad that I pursued the curriculum because it's left me completely changed! See as a singer, being versatile is very crucial. So the giant spectrum of Indian classical has undoubtedly provided me with that strong base to hone my singing skills. While Western music has added a much-needed edge to my style. Fact is, in order to be a long-race horse, you must continuously explore and extend your repertoire. Fortunately, I could pick up other world genres like EDM and the 'big band' phenomenon (a musical rage during the swing era of 1930s till 1940s in the US, associated with playing jazz. It has evolved over time and still continues today.) to name a few and am equally comfortable in crooning English numbers. Besides, I have a great affinity for pop and R&B genres. To tell you frankly, I am gonna sing a lot in English ahead.

Amaal Malik (talented Bollywood composer and hitmaker) being your elder brother, is he more of a buddy to you and a great support-system in this strange big entertainment industry, where fate alters every Friday?

Definitely yes! Since both of us are brothers and belong to the same line of work, we both confide in each other regarding our personal as well as professional struggles. It's undeniably very comforting having Amaal by my side!

Having initiated your journey as a vocalist from a talent hunt show to singing jingles, singles and now managing a full-fledged playback career, was the struggle tough or worth it?

It was surely worth it. If I hadn't put in all that effort and hard labour when I was barely nine or ten, I wouldn't be here where I am today. My mom (Jyoti Malik) has equally shared this struggle and journey with me. She was a constant pillar of backing, who pushed my limits and made me understand the importance of hardwork earlier in life. I was taught that nothing falls easy on the platter and there's no shortcut to success.

Is hailing from a reputed musical background like yours a blessing in disguise or an undue pressure as expectations mount up and comparisons keep soaring with every performance?

I think it's challenging because a) people have huge expectations already imposed on your shoulders like a heavy burden and b) you also need to make an individual mark of your own in the industry. I mean you can't go on living into someone's shadow.

Coming to the vantage point that you quite correctly mentioned, I do agree that one gets to go through several doors of opportunities without much fuss than rank outsiders who doggedly slog for a chance from nowhere. But despite getting a key access to the right kind of people who matter most, you got to have that genuine talent and burning passion inside you to take things forward and make something valuable out of it!

The sounds and voices of independent music often get gagged under the heavy bombardment of Bollywood songs. But with the resurgence of singles happening around and you being a prominent participant in this trend, do you think it augurs well for the future of Indian non-filmi music? Do you have a faint memory of the erstwhile madness of Indipop bursting out the charts in 1990s when you guys were still tiny infants?

Non-film music is gonna be massive I bet! And I have a hunch that the magic of the golden 90s' non-film music era will be revived bigtime soon. I'll certainly be a part of it since I truly believe in its essence and power to stay parallel to Bollywood music. I'm already planning a few singles (smiles).

Was quitting the BMM (Bachelors in Mass Media) course midway for the sake of your musical penchant a conscious decision on your part? Do you now regret it or you are completely content with your choice?

It just happened. For me, my life and my career were going at a very fast pace and I could not juggle between the two. Since music is what I've always wanted to chase, I went ahead and made my career the first priority. Obviously, I don't regret my choice because I am going to complete my graduation anyways. Rest assured, my mother will be at it, goading me and making sure of that!

Who is more romantic at heart and favourite among the female fans? How do you tackle such mass adulation?

Both Amaal and I are equally romantic by nature and we both have a huge female fan following. Me a little more (smiles). Haha!

Well, now this crazy frenzy has become pretty normal I guess. You know all these side effects of fame just steadily sink in with time. And there are always zillions of hardcore fans out there. It definitely feels way special to be loved and adored so much. All I can say is that I'm blessed to have my pack of 'Armaanians' by my side.

Your idea of a dream girl:

I would say Deepika Padukone. She perfectly epitomises the image of an ideal dream girl. Intelligent, drop-dead gorgeous, emotional, sensitive and loving towards her parents — she is all that and much more. I wish I can find someone like her (blushes)!

Are you working on any private album or a single?

I'm currently shaping up my individual single which is all set to feature me in its music video and the most exciting news is that I will be presented in an all new, fresh avatar. This attempt would be a clear departure from my usual romantic space that I am widely known for as my audience will now get to watch me in an out and out dance number!

What's your take on the arena of dance music....does it have a temporary appeal unlike romantic melodies which breed a quality of permanence?

In a nutshell, I love both actually. Although I admit that love ballads tend to have a longer shelf-life than dance songs, yet when you infuse the two, you get the best of both worlds at your feet. Who says that a dance song can't have melody? We shouldn't stereotype our tastes. The very fine example of such a song is 'Sau Aasmaan' from Baar Baar Dekho. It's a tender, warm, amorous track with a frisky dance beat. This makes it all the more beautiful to listeners spread across all generations.

How do you describe today's generation of music?

In black and white, today's type of music is full of innovative ideas, experimental creativity, great sound production but of course, lacks the melodic value to a vast degree in order to make it potentially eternal and immortal in texture. However, all the songs that I have sung till date retain the above-mentioned ingredients including the vital melody intact.

Over a small period of time and evidently at an early stage, you have tasted success. So how do you intend to keep yourself grounded?

My parents have instilled in me the worth of staying always humble, irrespective of the status that we ever achieve in life. They know how fickle the industry is as well as the world out there. You may be doing well now, but when you don't, people all around may drop you like a small sliver. My father told me to follow a simple thumb rule — "Don't be over confident, don't be over humble. Just be sane." Those were the golden words of lessons for me.

Your musical inspiration and key influences:

Well, that's a long list. The most pivotal ones in my life being Michael Bublé, Sonu Nigam, Chris Brown, Justin Bieber, Arijit Singh, Mohd. Rafisaab and Kishore Kumarji to name a few!

Any wishful collaboration on the cards:

I want to collaborate with the German born Grammy-award winning electro-house DJ and record-producer Zedd plus the sensational Canadian singer-songwriter Justin Bieber.

What are your upcoming Bollywood projects?

I have a few songs lined up for the M.S. Dhoni: The Untold Story biopic, apart from a couple of others, which am not supposed to divulge at the moment. But I'm really looking forward to release my dance single by the end of this year!

Do you follow any particular singing idol's style of rendition? If yes, then why?

I don't consciously follow anyone to the T, but I imbibe the best qualities of all top singers in my gayaki andaaz. That's it. A few singers whom I personally love are Michael Bublé, Sonu Nigam, Chris Brown and Arijit Singh.

Given your sweet charming looks, will you ever consider acting if given an offer?

Actually, I've been already getting a lot of proposals to face the camera and the arclights but have politely declined them all. My focus and passion for music is so high at present that I can't let anything else hijack it. Many people think acting is the zenith of stardom in our industry, but I feel otherwise. I personally want singers to emulate greater glory. And I'm definitely going to champion that cause and leverage the movement.

You see, musicians and vocalists are true blue artistes and some are even born with that genius. They are God-gifted performers. So why should they feel insecure at all and stoop low to hog the limelight? Avid aficionados and discerning enthusiasts would anyways encourage their art and patronise them to sustain their mastery. And when it comes to the brand-value and a crowd-pulling charisma, my simple question in regards to that is that why can't there be a good looking singer who can attract you with both his good looks as well as his enchanting voice?

Having said that, if some acting assignment comes my way, I'll only take it up if it is a huge project which I won't be able to refuse at the outset and the character that I shall play has a musical side to it.

Comment on the trend of remixes:

It can either elevate to another level or dilute its essence if not well executed. Credit goes to the maker if the remixed version further lifts and enhances the popularity of the original number, which is an already hit song. But if it is of inferior flavour, it would be automatically shunned by the listeners with an immediate effect!

What basic differences do you find between an Indian music achiever and a westerner in terms of lifestyle, culture, exposure and acceptability?

We are yet to acquire what the musical luminaries in the West have already attained. The global stardom is not so easy to grasp, if you belong to this part of the world. Many Indian artistes have tried to do the crossover sojourn to find a toehold in the western or international musical realm but only a handful few have been able to create a concrete buzz or magic so far.

The basic noticeable difference between the two sides is that India is a majorly Bollywood consumed market and the West is adequately fed with indie music and not just commercial film tunes alone. On the contrary, to make a mark in the Indian music industry, you have to first take the more popular Bollywood route. So given that scenario, my next aim is to create a strong fan-base through Bollywood and then take that step further to bolster my independent music career. My ultimate goal is to become a global music icon. For I desire to see Indian music scaling dizzying heights and flourishing on the overseas shores. Honestly, it's about time that an Indian singer carries the baton forward to make this a reality from a mere possibility. My gut-instinct tells me that we could make it happen! So wish us all the good luck.

CASIO®

Set the Stage on Fire!

Reinvented, Revived & Re-imagined

With the Casio MZ-X500, Casio tried to give us a new take on an arranger and wound up offering a very robust multi-timbral synth workstation with a contemporary and fun user experience in the bargain. Its bang for buck is off the scale and Casio is ready to give tough competition to all other Manufacturers with its most special offering in the keyboard market till date.

Features Overview

My first impression of the MZ-X500 came from its industrial design. Yes, it's plastic, but the fit and finish are excellent and everything feels very tight.

As on most arranger keyboards, Registrations act as snapshots of pretty much everything in the machine. In general, navigation is very easy, though occasionally "so easy it's hard" if you're used to synth workstations of the past 20 years—on the Casio, the thing you're looking for is almost always more in-your-face than you think.

Three buttons on the right side of the color touchscreen assure you that you can always get back to where you came from; the Main button is home base for everything going on in the current Registration, and the Menu icon offers cheery-looking icons for anything that can be selected or edited, such as Tones, Rhythms, effects, and the extensive mixer, which manages all multi-timbral parts in the machine plus incoming external audio.

Speaking of external audio, the MZ-X500 is well-endowed with inputs—stereo 1/4" line, TRS mic with a physical trim control, and 3.5mm stereo for an MP3 player. You can apply the keyboard's effects to the mic and line inputs, as well.

In the effects department, two DSP slots function as Inserts and include a variety of useful algorithms. After that, you get Sends with chorus, reverb, and delay. A master EQ and compressor put the final spit and polish on the mix.

The 16 velocity-sensitive pads do several different things. Factory modes include one-shot samples such as drum hits, programmable chords, and musical phrases appropriate to various sounds. The pads can also trigger articulations (MIDI-generated, not alternate audio samples) that you select from a generous factory bank that ranges from bends and crescendos to choppy dance-floor gate effects.

It gets better. In User mode, you can mix and match these functions on a per-pad basis and save your custom setups. Using the easy Pad Record function, you can play your own phrase into each pad, overdub onto that phrase (with the same sound), and program custom chords. You can even sample your own audio to a pad via the audio inputs. The pads can drive or be driven by the accompaniment styles that you interact with via the intro, variation/fill, and fade buttons, with everything syncing to musical key and tempo.

Both audio and MIDI recording are onboard. The former lets you record simply everything—your playing, auto-accompaniment, and incoming external audio—to a USB flash drive as a stereo file. The latter is a full 16-track multi-timbral sequencer, and since it's on a separate internal MIDI port, it exists independently of the live keyboard parts and auto-accompaniment playback. (Bring up the Mixer and cycle using the Port button, and you'll see the sounds assigned to the tracks change.)

Physically, the only thing that says "budget" is the keyboard itself. The piano-lipped keys are nicely sized and feel great with your fingers on them. Play a glissando or wipe, and you'll hear 'em.

Sounds

Casio told me that under the hood, the MZ-X500 actually has more sonic horsepower than the Privia PX-5S and after checking out its factory Tones (sound programs) I believe them. You can play two upper and two lower tones at once, with an adjustable split point. Here are just a few highlights.

Acoustic pianos are on par with what's in the PX-5S, with a lot of dynamic range. I might not use them for a solo jazz or classical recital, but I'd do so for just about anything else—definitely any live band gig in any genre. The EPs offer a ton of variation and personality across the Rhodes, Wurly, Dyno, DX, CP, and Clav gamut. (Oddly, the EP bank is where you'll find mallet instruments.)

The organs are impressive, with drawbar control on the mixer sliders. Buttons toggle harmonic percussion and speed for a rotary simulation that gives a clear sense of distinct bass and treble rotors spinning. Foldback (repetition of extreme high and low drawbar frequencies) is reproduced accurately. Nothing is quite in the league of today's dedicated organ clones, but the overall sound is warm, realistic, and miles ahead of the static organ samples you would usually get in a keyboard of this type.

The synth sounds positively shine, and there are tons of them. Subgroups comprise leads, pads, bass synths, and Hex Layers. Originating on Casio's XW-P1 synth, these are six-way stacks that

Arranger keyboards are something of a known quantity these days. All serve up a buffet of sounds, "one-person band" accompaniments that follow your chord changes, the ability to record your performance, and bells and whistles such as auto-harmony. Powerfully musical in experienced hands? Yes. Cool, easy-play factor for beginners? Of course. Hip and relevant for 2016 onward? Opinions diverge, but the Casio MZ-X500 might make them diverge less.

the machine treats as single sound programs. One among many addictive examples, PriviaSynth1, is as good for Prince's "1999" as I've ever used. The special Bass Synth group is monophonic: Its sounds range from simple sub-basses to Juno and Minimoog territory to postmodern buzzsaws.

Many of the guitars and basses are new and the nylon guitars are especially delightful. Orchestral sounds include some great new solo instruments that take full advantage of the pad-based articulations mentioned earlier. World instruments are plentiful, with emphasis on India, China and Indonesian gamelan.

Sound editing goes much deeper than I expected in an arranger at this price point: filter cutoff and resonance; amp attack, decay, and release; entry volume and velocity sensitivity are adjustable per Tone from the first editing screen. Hitting the Advanced icon takes you to even more fine-grained control, including graphical pitch, volume, and filter envelopes. You also get independent and highly programmable LFOs for pitch, filter, and amp (volume). Effects settings are editable per Tone as well, and you can save your creations as User Tones. There's no "oscillator" editing; any User Tone begins with the multi-sample of some factory Tone. If that makes the MZ-X500 less than a full and true synthesizer, it's only just barely.

Synth-style performance control comes by way of the K1 and K2 knobs, which you can assign to any MIDI CC. Each knob can control two parameters at once, with different ranges and reverse polarity if desired. Knob assignments, however, are saved at the level of Registrations, not User Tones. This seems related to the fact that each of the two parameters under a knob's control can affect all four Tones in the Registration. Though it's the same aspect of the sound across the board (e.g. filter cutoff), you can toggle whether each tone receives your knob twist.

Accompaniment

Casio calls accompaniment styles Rhythms; the Accomp On/Off button mutes everything but the drums. A style on the MZ-X500 is composed of 12 "elements" (song sections) that you can switch in real time. There are two intros, four main variations, four fills, an auto-fill option for when you switch variations, and two endings. Each element can make use of up to eight multi-timbral parts—drums, bass, five melodic/chordal parts, and additional percussion.

The factory styles are very good, with special attention paid to giving electronic dance and hip-hop styles some credibility and attitude. Latin, European, and pan-Eastern styles from Bali to Bollywood are also well represented. Of course, all of the standard rock, pop, ballad, and waltz fare is on hand.

Can you create your own styles? Yes, element by element and part by part. The tools here include a pattern sequencer with both real-time recording and an event list editor. You can also import Standard MIDI files.

Parameters governing how the accompaniment behaves are no less deep. Left-hand chord recognition can operate in a variety of fingered modes or the easy Casio Chord mode, which triggers full chords based on one-and two-finger input. You can set up fades and slowdowns, specifying the starting measure for each. An unexpected arranger feature is auto-harmony, which adds notes to your right-hand melody based on the left-hand chord. It's here, with a dozen voicing modes to choose from.

Another level of accompaniment consists of Music Presets, which add ready-made chord progressions to all the other goings-on as well as pre-selecting appropriate Tones. You can alter, rename, and save Music Presets in a step-based editor. For ease of use, this presents itself in terms of measures, beats, and ticks, and offers tools for adding ties, rests, and different note values including triplets. Powerful stuff, here.

Conclusions

The MZ-X500 strikes me as one of those rare items that is way better than it's supposed to be. I've only had room to scratch its surface here, particularly with regard to the way its various modes can interact to kickstart your music-making. There's a fusion going on here of a modern "producer" mindset with a traditional "arranger keyboard" paradigm.

As a synth, it's great-sounding and powerful enough to be the cornerstone of any band rig even if you never touch the accompaniment features. If you do, they've received a welcome hipness injection. As a studio tool, it offers multiple and fun pathways to quick composition. As a value, it's a definite Key Buy.

PROS • • •

Excellent sounds in all categories. Deep sound editing. Accompaniment styles/rhythms are musical and satisfying, with custom styles easy to record and save. Drum pads perform many cool tasks and integrate seamlessly with arranger section. Onboard speakers play loud and clean.

CONS • • •

Many great features are under-documented, even in supplemental tutorial downloads.

HARMAN Professional Solutions India leverages AV and Installed Solutions expertise at InfoComm India 2016

A plethora of audio and video capabilities showcased during the three-day event evinces the brand's commitment to the evolution of the AV and install markets in India.

HARMAN Professional Solutions, the industry's largest AV Solutions manufacturer, exhibited an exciting range of comprehensive audio and video technology in addition to existing at InfoComm India 2016, which included new solutions aimed towards a plethora of installed applications as well as an unmatched range of HARMAN Professional Solutions' existing technologies. The leading brand for professional audio, video, lighting and control products and systems convened an abundance of solutions from its enterprise and entertainment brands under one roof, which included - AKG®, AMX®, AMX SVSI®, BSS®, Crown®, JBL Professional®, Lexicon®, Martin® and Soundcraft®.

An array of new products that made their official entry into the Indian market at the show, and these included a whole new range of products from audio market leaders JBL, consisting of an upgraded line of JBL CBT Series loudspeakers in the form of the JBL CBT1000, the JBL Control Series comprising the JBL Control 80 landscape speakers, the JBL Intellivox HP-DS170 beam shaping column array loudspeaker, and the JBL EON ONE all-in-one linear array PA.

The leader company also introduced enhanced audio technologies from its brands BSS and Lexicon, showcasing the BSS BLU-USB that interfaces USB audio to BLU-Link enabled systems; and the Lexicon QLI-32 Quantum Logic Immersion cinema processor that's designed to deliver up to 32 channels of surround sound in professional cinema applications.

The showcases also included a host of lighting and visual based products from Martin by Harman, with key emphasis on the newly expanded Martin Rush Series in the form of the Rush MH 6 Wash CT, the RUSH MH 7 Hybrid and the RUSH MH 8 Mini Profile. Martin's Exterior range of lighting fixtures was also highlighted at the show, with special focus on the recently introduced Exterior Dot-HP outdoor rated creative LED video fixture.

However, the show stealer was undoubtedly the company's range of traditional and networked audio/video distribution and switching solutions from AMX, particularly the latest AMX SVSI Networked AV solution that can stream high-resolution video, using standard IP network infrastructure, and is ideal for operations centers, sports bars, conference rooms and other locations that can benefit from taking up to four streams and combining them into a single video. The product ranges comprised the AMX SVSI 3000 Series USB Record and the AMX SVSI 2000 Series 4K Firmware. Additionally, the new AMX RoomBook Scheduling Touch Panels in the form of the RMBK-701 7" touch panel and the RMBK-1001 10.1" touch panel, directed towards corporate and IT segments, were also spotlighted at during the event.

"The AV and install markets in India has evolved extensively, with various application segments now demanding products and systems that would constitute a true comprehensive solution to their needs. The showcase at Infocomm India 2016 focused on meeting these significant customer expectations of delivering such enhanced end-to-end range of AV solutions by introducing the Indian market to the full extent of HARMAN's expertise in architectural media systems." said Prashant Govindan, Sr. Director – India & Sri Lanka Operations, "These new launches are key to HARMAN's vision of affirming itself as a true game changer and undisputed leader in the professional audio and video solutions space. And we're pleased to learn of the extremely positive response that the market has exuded towards our new line of products thus far."

JBL Professional by HARMAN unveiled the EON ONE all-in-one linear-array P.A. system earlier this year during Palm Expo 2016. Created by the world leaders in loudspeaker and line array technology, the EON ONE combines the superior sound quality of a professional system with the convenience and streamlined look of a compact, column-style solution. Featuring Bluetooth® audio, a six-channel mixer and a unique design that can be carried with one hand, EON ONE is ideal for gigging musicians and DJs, coffee houses, fitness studios, corporate environments and more.

With a maximum SPL of 118 dB, the EON ONE provides detailed, distortion-free audio. An unobstructed 10" bass-reflex subwoofer delivers tight, accurate low-frequency response that is ideal for DJs and playing back recorded music. The high-frequency section features JBL's patent-pending Directivity Control Geometry, which optimizes the spacing and angles of the six two-inch high-frequency drivers. This creates extraordinarily even front-to-back coverage, ensuring that everyone in the listening area hears the sound accurately and consistently.

The built-in, six-channel mixer enables users to connect microphones, instruments, such as acoustic guitars, electric guitars and keyboards, and other sources. The mixer also features bass, treble and reverb controls to optimize the sound. Bluetooth audio streaming makes it easy to play back recorded music from smartphones, tablets and more.

As the first truly all-in-one linear-array P.A. system, the EON ONE is easy to carry with just one hand. The high-frequency section and two spacers fit conveniently into the base unit, providing a streamlined package. Users can set up the system in seconds, choosing the right number of spacers to optimize the sound for each application. Two spacers provide a long throw for live performances and large crowds, while a single spacer is ideal for conferences, gyms and medium-sized groups. For small meetings and intimate events, users can place the high-frequency section directly atop the base unit.

EON ONE Key Features

- Proven JBL Professional sound quality
- Patent-pending linear-array configuration (six 2" HF drivers) offers exceptional sound coverage
- Unobstructed 10" bass-reflex subwoofer for accurate low-frequency response
- Bluetooth connectivity for streaming audio from your mobile device
- Powerful 6-channel mixer with easy-to-use controls
- 380 watts of power, 118 dB max SPL for clear, detailed audio
- Carry the entire system with one hand, set up in seconds
- Perfect for live music, conferences, events and more
- 3 listening positions for different environments

Here are some important features about this product you ought to know

- 70 years of R&D experience to build the EON ONE from the ground up, bringing you unmatched performance in a streamlined design.
- An unobstructed 10" bass-reflex subwoofer—the largest in its class—delivers clear, well-defined low-frequency response for your whole audience.
- The unique patent-pending speaker configuration relies on the same principles as our massive concert line arrays.
- JBL Directivity Control Geometry optimizes the spacing and angle of each driver to ensure extraordinary sound quality and consistent directionality.
- Every member of your audience will experience the same great sound—no matter where they're standing.
- Play pre-recorded backing tracks for singer-songwriter gigs, stream your favorite playlist to set the mood for any party, or play audio during conferences and events.
- All the Connections and Control You Need- Control,Stream and Connect
- Compact All in One System- The spacers and high-frequency unit conveniently pack into the base—making it easy to set up or break down in seconds.
- The EON ONE is the only truly all-in-one linear-array P.A. that you can carry with just one hand. No shoulder bags, no second trips to the car.

EON ONE Specifications

Speaker and Amplifier:

Unobstructed 10" woofer with 6x 2" Drivers
Max SPL Output: 118 dB (peak)
Class D amplifier: 250W LF + 130W HF

6 Channel Mixer:

Channel 1-2 with bass, treble, reverb, mic/line selector, and combo 1/4" phone and XLR input
Channel 3/4 with 1/4" balancewd TRS jacks (stereo) or pair of RCA jacks (stereo)
Channel 5/6 with 1/8" (3.5mm) input jack for portable electronics, or Bluetooth audio streaming
Stereo monitor outputs

For more information on the product and for a demo, please contact:

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An Interview with Mr. Vipin

How has Sennheiser paved a path for upcoming independent bands in creating a career for themselves?

Sennheiser has always focused on bringing the best and perfect sound experience to its consumers. Given that the country hosts a plethora of hidden talent which includes a lot of independent bands, Sennheiser wanted to give them a platform to not just showcase their talent but also help them carve a place for themselves in the competitive and growing music industry.

Has Sennheiser been able to reach to the right segment in their yearly initiative of Top 50 Bands?

Through this unique platform we wanted to reach out to and motivate bands across all genres who want to share their music with the rest of the world and we believe we have been able to reach out to these people and create a difference. In the first season, we saw tremendous response and engagement. Over 200 bands across all genres - pop, rock, fusion, classic, metal, jazz and blues participated in the contest. And with the season, we got bigger and better. More than 350 bands registered with their original compositions which is an achievement in itself!

How does Sennheiser take efforts in bringing professional sound and equipment to the front of the music business?

Sennheiser has been at the forefront of professional sound industry constantly evolving the sound experience for professional through ground-breaking products. We have been investing time and effort in revolutionizing sound for the pro audio, broadcasting, live sound, install sound, musical instruments and AV integration industry.

How do you think season 2 of the competition was better and bigger than the first?

To begin with, the finale was on-ground this year and a big success! The top 5 fought it out to take the No.1 spot! The jury constituted of the stalwarts of the music industry – Shankar Ehsaan Loy, Raghu Dixit, Papon, Uday Benegal and Ashish Manchanda. It definitely lived up to our credo but since it's a search for the perfect sound, we will still be continuing our pursuit to bring you something better and larger the next season.

What is Sennheiser's plan for the future?

We want to help professionals capture and create audio in the best possible way. This includes coping up with the ever changing requirements in the broadcast industry, provide end-to-end services, meet the demanding technical solutions for concerts, mega events and increasing studio content, create flawless experiences across categories - Radio, television, film studios, air-traffic control etc and ensure that together with our local partners, our Global Relations team support top-class events, companies, artists, tone technicians and equipment hire companies.

How is Sennheiser as a brand going to reward the winners?

Parvaaz takes home a Trophy, evolution wireless 500 G3 vocal microphones and HD 280 Pro for the band, 2 Year endorsement deal with Sennheiser which will give them access to Sennheiser gear, opportunity to perform at an acclaimed music festival and be the face of Sennheiser for the next two years across catalogs & brandings.

Message to readers of the magazine

Sennheiser believes in never being content with mediocre sound but always looking for the perfect sound. This quest for perfect sound has helped us bring out a difference to the professional sound industry and we believe The Score Magazine shares the same passion. I have been an avid reader and believe that it adds a plethora of valuable insights into my domain of knowledge and learnings.

We chatted with **Jasleen Royal** about her entry into the music space, her inspirations, interest in instruments and much more.

Jasleen Royal

Tell us how you entered the music industry

My professional encounter happened with and after India's Got Talent where I reached the semi finals. I started to get an idea how live gigs work or record deals happen

How did your first break in Bollywood come about?

I had released my single Panchi Hojavan in third year of college and it had its own reach. Rhea Kapoor the producer of Khoobsurat had heard it and she really liked it. I had also made a phone call to Sneha Khanwalkar at some point telling her how I have loved her work since her first film "Kal Yesterday Tomorrow" and then she mentioned that she had heard my first single Panchi n that she liked it. She was the composer on Khoobsurat! Everything just fell into place after that.

How did you develop a liking and taste towards instruments?

My parents got a keyboard for my brother and that was my first tryst with music. I was six then and my little experiments with it helped me realize my love for music.

What is your take on the Independent music scene in India?

Personally I listen to all kinds of music. In my head there aren't categories like Indie, Film Music, Languages, Background scores or Jingles for that matter. I love melodies! Having said that, I think there are a lot independent artists releasing amazing songs all the time. Every song has its own reach n audience.

Who or what has played an important role in shaping up your musical career and why?

A lot of things and different people at every stage of my life. Starting from my music teacher at school to encouraging words from the people, I have looked up to all my life. Minor successes have kept me going. My family, friends and all the people I have had the chance to work with.

How do you compose music? What helps you do so the most?

My songs! Music are an extension of me. It is what I think or feel or how I imagine things. Sometimes good poetry helps, sometimes conversations and sometimes it is people you are working with. Everyone brings out a certain side of you and I find that very interesting.

If you woke up one fine day with a million bucks in your bank account, what would be the first thing you'd do?

One million? or ten million?I have a habit of not counting my money ever. Like I never check my bank balance after withdrawing money, My mom keeps finding wrinkled notes out of my pockets all the time. I have never given importance to money. As long as I can survive and do what I really want to.

Tell us about your future projects

The next movie is Shivaay with Mr. Ajay Devgan and then there a few lined up next year and are spread out nicely.

Your message to readers of the magazine

My message to any one always is keep trying and do what you like. When you actually love something, people also will. Don't think of making something that will be easy or appeal to other people.

BEYERDYNAMIC
HISTORY OF THE STUDIO LEGENDS

Founded in 1924, as "Elektrotechnische Fabrik Eugen Beyer" in Berlin, the company has radically influenced and promoted audio recording and sound reproduction. Products like the first dynamic headphones DT 48 (1937), the first studio-grade dynamic microphone M 19 (1939) or the tour guide system for museums and factory tours which was presented by beyerdynamic for the first time in 1974 were milestones in this field. But they are just three examples of the many innovations that have made beyerdynamic a leading audio specialist over the years.
Countless musicians, sound engineers, conference participants, interpreters and hi-fi fans have come into contact with beyerdynamic products over the years – either consciously or not, at work or in their leisure time. For the company, they all belong to "Generation Audio", a family of sound enthusiasts and passionate users.
For experienced sound professionals, the beyerdynamic DT 770 Pro is an old friend used in countless studios throughout the world.

The roots of the legendary beyerdynamic DT 770/880/990 line go back to 1981. Their outstanding sound and durable design laid the foundation for these headphones' unprecedented studio and stage career.

Made in Germany
As with all beyerdynamic professional studio headphones, the studio legends are also handcrafted in Germany. Backed by high-quality materials and meticulous workmanship, this high-end product is a long-term investment.

The PRO classics
beyerdynamic's DT 770 PRO, DT 880 PRO and DT 990 PRO headphone series has it's roots in the early 1980s. Since then, millions of audio professionals from all parts of the world have become loyal users of beyerdynamic products.

The series has been designed to cater for listening in a wide variety of environments, thanks to different headphone construction:

DT 770 PRO – Closed back (studio, stage)

DT 880 PRO – Semi-open back (reference monitoring, mastering, mixing)

DT 990 PRO – Fully open back (critical listening)

Sound you can rely on
The sound of the studio legends is without doubt a benchmark for professional users. It's secret lies not only in our cutting-edge drivers, which are hand-made in Germany, but also in a very sophisticated bass-reflex system. The membrane can "breathe" in an otherwise closed housing and is therefore extremely quickand precise in its response, accurately replaying frequencies anywhere between 5 to 35,000 Hz. This makes the DT 770 PRO an ideal tool for critical listening and monitoring purposes.

Superior build quality
As opposed to many "lifestyle headphones", beyerdynamic headphones are to last. Only the best materials are used, such as neodymium magnets, a steel headband, anodized aluminum forks, composite housings and soft skin earpads. All of these parts are hand-made in Germany - with incredible attention to detail and quality.

Every part is replaceable
These headphones are designed to perform even under extreme conditions. Its superior build quality has ensured that the DT 770 PRO is the No.1 choice for professional users around the world. However, in the rarest of occasions should something break, nearly every part can be replaced individually thanks to intelligent design and implementation. This is what we've promised our customers for more than 30 years, and this is what we deliver.

Roland

V-Drums Quality kit for Practice Learning and Fun

Roland's V-Drums are the world's most popular electronic drums for one reason: they're the best. Blending superior sound, authentic feel, and rugged durability, each kit in the V-Drums lineup performs at the highest level.

TD-1K

TD-1KV

TD-4KP

TD-11/TD11-KV

Available At Exclusive Stores:

East – Guwahati: Rhythm Scape (09864055240), Kolkata: Roland Pro Music (09831005558), Singh Musicals (09830431657), S.S. Music (09830742060), | North –Dehradun: Venus Music Care (09837121890), Delhi: Raj Musicals (09899272572), R.N. Bhargavas & Co. (09811160729), Ghaziabad: Beats (09899721794) Jaipur: Shree Krishna Traders (0981160729), Jalandhar: Calcutta Music House (09814075422), Lucknow: Alfa Link Vision (08090211999) | South– Bangalore: Soundglitz (09886754864), Chennai: Krish Music (09841440156), Cochin: Sangeeth Mahal (09895482629), Hyderabad: Khords Complete Music Store (09908583067), Trivendrum: Sruthi Musicals (09846029134) | West – Ahemdabad: Nrutika Enterprise (0971246969), Jabalpur: Ajit & His Beats (09425151979), Mumbai: Shalu Music (09892642311), Ujjain: Shree Mahakal Music House (09827006143), Vijaywada: Taal Musicals (09392113553), Vishakhapatnam: Harmony Musicals (09949466685)

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Antarman

With heady folk influences of Baul, Bhatiyali, Sylheti, Bihu and a fair share of Indian classical music woven into present-day arrangements, Antarman's self-titled debut album could be looked at, as a guided tour of some rare and rather refreshing sounds of Eastern India.

Antarman or the inner conscience that connects us through a variety of emotions to the unaltered truth of oneness - is the plain and simple foundation stone for this trio. The act is primarily an outcome of pure passion for music, conceived and created by **Rahul Mukherjee, Randeep Bhaskar and Pooja Shankar** collectively.

» Why the name Antarman? Any story that you'd like to share with us?

We all have an individual takes on how this came together, but when it came together all our ideas were comfortably merged into one unique entity – Antarman.

Rahul - The initial concept of Antarman initially originated in my mind, during the time Pooja was touring with singer Shilpa Rao and when Randeep and I heard her unique voice at a Hard Rock Cafe.

When we completed the music production of our album, we thought of a name and nothing seemed more justified than Antarman as all the songs in the album in some form was leading to our inner conscious' and that is Antarman.

Randeep - It was in my mind to record a song with Pooja and we called her to the studio and the way she sang just blew our mind away and it beamed the idea of creating an album, as Pooja's unique voice inspired us and it was the album's first song Hobena we coincidentally recorded.

Pooja - I have known Rahul and Randeep for long and when both of them asked me to record a song with them, there was an instant spark and we came together to build the band.

» How did you guys form the band? What inspired you to do so?

Rahul – Well, forming the band was initially not in our mind, I knew pooja and Randeep from really long, I had met Randeep first during the time we were grooming for a reality show, we became really great friends since we shared an immense love for Indian classical, semi classical music and folk music so we bonded instantly.

Randeep - Rahul and I were travelling to Delhi for a musical event it was during that time we met Pooja it was 6 years back and we bonded like long lost friends, in fact she was equally passionate about music and we ended up jamming with her during our visit, though it was just a casual one, and we kept meeting whenever we were in Delhi or Pooja was in Mumbai and our friendship grew stronger. We always had in our mind that we'll do something together and then she toured with Shilpa Rao, we saw her live and the rest is history.

Pooja - We have always been inspired by folk music and our common love for folk music got us together to form our band and produce our first album. We always wanted to work on our most rich and treasured music form of our country and that is folk music. To begin with we decided to work on the Eastern folk form of our country since the three of us hail from Bengal.

How do you manage to bring an emotional touch to your music?

Pooja - I have been a performing arts artist for long and I feel no artist can perform until unless you love what you do. The love for folk music made it possible for me to emote in every song and definitely Rahul and Randeep's compositions did the magic.

Rahul - Music is an intrinsic journey of each individual, lots has been said and written about it, whatever little is unsaid is music for me. So is the Project Antarman, to me it is the unsaid portrayal of my mind, each composition is unique and in contrast to each other, each song is complete in its own.

Randeep - It's an interesting mix of different genres of folk hailing from the land of Bengal and Assam, since we the three of us hail from there, we tapped the essence of the eastern sound in it. Usually folk for today's generation is only making covers of traditional folk songs but Antarman is conventionally original; leaving aside Hobena and Gaanja – the songs as they are, so beautiful that we had to give it our own interpretation but rest of the songs are purely original, so for me anything which is fresh and new always connects.

Every song from your self titled album is unique and has it's own flavor. How did you come up with such unique concepts?

Rahul - The moment we decided to create something around folk music, it was quite evident that it has to be creatively fresh and unique, the uniqueness lay in the untapped sounds of the eastern India and the conviction to create original content with the influence of folk imbibed in it made each and every song unique in itself.

Randeep - We wanted to gift our audience with something special and it was only possible if the composition, lyrics and singing fell in the perfect place and if each and every song if it could take you to the unexplored territory of your inner world with your eyes closed. In this album every song has a particular mood be it Hobena depicting the value of time, Maati talking about the urge to get back to roots, Gaanja signifying the beauty of Lord shiva expressed in the traditional kaamrup form, Marghat talking about the journey of life and death, Bairi bindiya dealing with love in its innocent form while Tatar Patar signifying deep Baul energy.

Pooja - It is very important to feel every bit of your own composition and then present it to others. The thought of our traditional folk forms slowly dying disturbs me a lot. The whole idea of creating this album was to present our original music form (folk) in such a sensitive way that we can imbibe the folk energy beautifully with new age musical arrangements. I guess, we've got somewhere. The response of the audiences across the world has been overwhelming and extremely encouraging to work more on this line of thought.

What keeps each one of you motivated to make more music?

Rahul - Motivation in music is a day to day phenomenon, anything which inspires us, leads to create music. In fact we draw inspiration from everything, Antarman was inspired by Pooja's unique voice for one. Life is such an eventful journey, it leads you to only create songs and sing, that's what I believe.

Randeep - I agree with Rahul, motivation can be drawn from anyone, anywhere just that you need to be aware of it.

Pooja - I completely agree with both of them, everything and everyone can influence and motivate you in your music. I strongly feel as long as every element in this lifetime inspires you, you will always be motivated to do good music.

If there is a single person that has influenced each of you, who would it be and why?

Randeep - It's definitely my guru my mentor Smt. Haimanti shukla, I literally grew up on her music and she has been the biggest inspiration in my life.

Rahul - For me musically it has been many people, be it my Guruji Pt. Mani Prasad of Kirana Gharana, Lata Mangeshkar, in fact me and Randeep are guru bhais, on personal front it has been my mother, for her immense faith and love for me.

Pooja - My father is responsible for whatever little I know of music. I have never had the luck of having the blessings of a guru in my life, my father has been my only guru who gave me the right advice of listening to the great masters of music as a child. And, the most important person in my life without whom I could not have realised any of my dreams of performing is my husband, Shankar. He is truly the pillar behind Antarman.

What are your future projects like? Can we await more such soulful music?

Rahul - Currently we are focusing on promoting our latest album songs, we got tremendous response from the audience during the launch of the album, we plan to present a video for each song of our album. Tatar patar our first song got tremendous response from the audience, we have also recently, released one more video of the song Bairi Bindiya, which again has met with a fantastic response from audiences across India.

Randeep – Yes, lots more. Bairi Bindiya after Tatar Patar has been getting amazing reviews from the listeners across the world and we have just released its video.

Pooja - Apart from promotions and shoot of videos for our songs, we are gearing up for a tour which we will announce shortly. There is a lot more good music to look forward to.

Your message to readers of the magazine.

Rahul - We have created songs which are extremely close to our heart please do listen to them and keep loving and keep blessing us. In this album we have made simple music and songs which a commoner can easily relate to. I would like the readers to buy original songs from our album and help us grow.

Randeep – Yes, please do buy original album songs and help us create more music.

Pooja - Folk Music is the origin of music and is absolutely beautiful, my humble request to all our lovely readers is please encourage folk music and folk artist across and keep loving and blessing.

What NOT! to do at a Music Festival

Here's the deal, folks. Music festival season is on its way, and that reminds us that music festivals are now frequent and a big deal in this country. While that is amazing news for all the music lovers who like their live sounds, festivals can be a rather unpleasant experience if people are dripping beer all over your new jacket. To avoid such a tiresome fate, here are some things you really shouldn't be doing at a music festival.

Not manage your alcohol

Seriously, people, no one wants to deal with you sprawling over their sweaty selves, especially when a great band is playing. We know nothing matches a great song as a shot of whisky, but if you cannot keep it down and stand up straight, we suggest you stick to water. I repeat. Stick.To.Water.

Hurt people

A mosh pit is glorious, but if your bump into someone and they go crashing into something metal (not the music), there is nothing pretty about that situation. We understand being carried away by the incandescent ecstasy of a tune, but watch what you are doing.

Complain

Its two days in dirt, sometimes mud (the organisers can't prevent rains) and you will get sweaty. Don't bicker and moan about your heels or your shades and hold up lines. No one wants to hear that. Don't spend thousands on the "perfect outfit". Once the song starts, no one will care. They just want a drink. Just pack better, okay?

Block the view

You know you are tall, so let someone short stand in front of you, especially if you are right before the stage. Be nice. You can still watch, and someone will adore you for being so considerate.

Fight

Arguments can happen anytime people are in a space together, but if someone has to call the big guys in charge of security, you are doing it magnificently wrong. The whole holding your alcohol bit can be re-emphasized here, vehemently.

Sing the wrong words

Its okay if you don't know the words. We don't believe in snobbery in any form, but don't scream the wrong lyrics because it will assault the ears of someone who probably knows the right words. That will devastate his/her vibe, and you will get glared at by several people. Don't do it.

SHREYA BOSE

Grope

Its incredible that this needs to be said, but do not feel up the women at the festival. In a just universe, the woman would turn and claw you in the face, but since we like being civilised we'll vouch for the fact that getting kicked out by men twice your size will not do you any good. Keep all parts of your body to yourself, unless you are handing someone a beer (Always hand someone a beer !)

Do drugs

Substance abuse is bad enough, but a music festival is populated with plenty of underage individuals who think it constitutes part of the experience. Keep in mind that a lot of these kids have no idea what will hit them, and end up getting sick or in some other form of serious trouble. Hence, that version of "fun" does not need encouragement.

Let your elbows free

Elbows hurt. We don't need them jabbing into our backs or arms because you are flailing. Unless the crowd is truly unmanageable, you could just put your arms down. Or raise them up in the air. It's a music festival, and your excitement is perfectly placed.

Shove

There's always that guy who shoves his way to the front, simply because he can. He tends to know that he is bigger than most people, and blissfully ignores anyone whose drink he might have knocked over or whose shoulder he might have dislocated (excuse the hyperbole). It is perfectly understandable that you are excited, but so is everyone else. You have no reason to be a jerk.

Be selfish

If you see someone who looks like they are about to throw up, offer to help. Don't just look away because you don't want to miss the drum solo (Marco Minneman will appreciate the fact that you missed him to help someone out.) Get them some water, lead them to a place where they can retch and hold their hair back. If things look bad, contact someone from the organisers (some of them are usually walking around) and try to make sure they are taken care of. It's human civility on any given day, but a music festival causes people to get carried away and a Good Samaritan is doubly appreciated.

Stay glued to the phone

You scrolling through Facebook or wildly uploading pictures to Instagram won't bother anyone, but be assured that you are completely missing the point when you do that. Your screen can wait, and so can your friends and followers. Look up, you are engaging in a larger than life moment where someone is creating sound for your right in front of your eyes. That is an act of godlike creation, and you shouldn't miss it for a thumbnail.

Flirt with the musicians

The musicians playing at the festival might also want to mingle, grab and drink and soak up the tunes. That does not mean you should be trying to score a date with them. Trust me, that is not how it works. Say hello, strike up a conversation, if they look like they want to be left alone, leave them alone. Musicians are always happy to hear from fans, but that does not mean you get to take uncomfortable liberties with them.

Not take care of yourself

We're not talking about a serious issue here. Of course its perfectly normal for people to drink too much and throw up, but don't overdo it. Its three days in the sun so HYDRATE. Always keep water with you, and don't starve yourself. Don't spend all your money on liquor, and if you have a home/hotel room/ friend's place you are coming back to, eat a decent dinner. Passing out in the middle of the headliner's act has never made anyone happy.

Just remember that you need to have fun without barging in on anyone else's good time. Be joyous, but do it with civility. Its usually much better that way.

STAR OF THE MONTH

INDEEP BAKSHI

Tell us how you started your journey as a musician.

Academically, I come from 'Architect' background but always loved singing. It all began eventually because I studied about buildings, designs and construction but had a good hobby of writing poems or quirky lines which made me to think to get into music industry. I tried experimenting with my voice when I was young and as I had my writing samples and talent to write poems which provoke me to sing professionally also. My writings needed just a touch of tunes or 'surr'.

And when I saw today's generation enjoying music be it of any kind that encouraged me to continue with my decision of entering into singing. All I needed is music, tunes and raps which were combined with my song 'Saturday Saturday' and you see; it went on to become a blockbuster hit amongst youth and everyone. Singing came naturally to me and I've spent years honing that ability.

Honestly speaking, I made Saturday Saturday song in masti and as it got so much love from everyone then yes I felt really good as my hardwork worked and I have given something which is a brand in itself now. -'Saturday boy Indeep Bakshi'. It got hit only because it was according to the taste of the youth which was my main motto.

You have given some party hits in Bollywood which made in to the chart busters. How did that come about?

I used to hear international and bollywood music both, then I try recreating bollywood music by putting my own music in it. It was my friend's birthday so we were all partying, suddenly I got this idea of composing a song for her, Uski ek baat hoti thi, every Saturday party karni hai! I used to tease her ki Saturday Saturday karti raheti hai and then there was no looking back. I made a rough dummy of that track and my friend encouraged me to release it. Then I met Badshah bhai and did it professionally. Moreover, Saturday was a tease for a girlfriend which converted into a huge song. The song was actually an experiment with the hip-hop style. I am young and wanted to try out different genres in music. It so happened that the response was extremely positive after this song.

It was only by chance that Karan Johar was looking for a peppy number for his movie and he heard my song thus decided to include it in his movie 'Humpty Sharma Ki Dulhania'

Firstly when I got call from the biggest production house that we want your song in a bollywood movie, I thought this is someone faking around but when I got an official mail from Dharma Productions then was the moment when my dream comes true. This made my passion as my profession, so whatever I am today is because of Saturday Saturday and known as Saturday boy Indeep Bakshi.

Kala Chashma Unfortunately, Zee Music and Dharma Productions missed on giving the song credit to me since they were unaware of the fact that the Rap was written by me and the rap was earlier used in my song 'Don't Look At Me' which was done with Badshah itself.

I was at my place when I received a call from my team, saying that my rap had released in Zee Music's new song 'Kala Chashma'. I was really happy to hear the news because I had sung that portion for them just a couple of months ago. While the happiness was just building up I learnt that my name wasn't mentioned in the credits. This was when I called up Zee Music to explain what had happened. They realised the same and added my name in the credits in no time. Everything happened in 15 minutes and I am really grateful to the team at Zee Music.

So my journey has been a roller coaster ride but am building up myself and ready to give many more tracks in Bollywood in the days. Its just the starting there is more to come and my music is future as it is FUNJABI.

Your recent music video Bad Wali Feeling has a crazy 4.2M views. Can you tell a little more about what inspired you to make this song?

It happened all a sudden when I got a call from a production house and they asked for my track 'Paheli Bari Ki' which was to be shot with one and only Sunny Leone for the movie 'Tina and Lolo' so it was then when I used the phrase in front of my friends that 'Bhai bad wali feeling aa rahi hai ab' so all a sudden I penned it down and started working on it. After I finished composing and putting music in it, I met Neha Kakkar in Mumbai there I made her go through this track and she loved it. We worked together and came out with this track 'Bad Wali Feeling' having vocals of Neha Kakkar too in it.

My songs are my baby so as the baby grows you feel happy and when the baby is a grownup one then you see their success. Similarly my songs are for me and the track 'Bad Wali Feeling' has given immense response which still being loved by everyone who takes this track as a stress buster because my music and lyrics are the stress busters what I produce is based on the daily life.

This song has an adult certificate and the video content is strictly 18+. This song is in another genre of RNB mix only like Saturday Saturday was first house music.

For this particular song i have shot the video for 3 times as I was not satisfied with the kind of video I wanted. At last the final video was shot in Dubai with a lot of entertainment in it.

What inspires you to write music?

My lyrics are very conversational, and I write them to cater to the youth and the way that youngsters talk today and my music style is mostly R&B.

Inspiration is as such my first sad song 'Tere Liye' which came in the movie 'Delhi wali zalim girlfriend'. This track was not to sale and nor was meant to be released, the song was one of an incident of my life which happened out be my bad in a relationship and I wrote this song when I was in Shimla. At that time I wrote 2 songs one is 'Tere Liye' and other one is '2 AM' which soon to be released.

'Tere Liye' was bought by T-Series after they heard my track which was set as my ringtone. Also another song which came was 'Billionaire'and was based out of my real life story which lately Raftaar gifted me at the launch.

Tell us your best performance so far and why?

CEOL festival was my first live in concert in Delhi which gathered a good number of crowd. It was a dream performance where I got so much love from the fans that it took 3 hours for me to get free from the vanity van because I was busy clicking photos with the fans there. I was ill that day and was scared that how will I perform but as soon as i got on the stage my power for performing was doubled as I could hear the noise 'Indeep –Indeep'…….. Everyone there was cheering up and was so excited to see me live.

I was obliged by seeing such a fan love and that made my day which still gives me goosebumps

Do you think there is a lot of space for Independent artists in India to get bigger?

Yes, there is and its only because of Honey Singh and I really appreciate that he is the one who has open the space for independent artists in the Bollywood industry as well as the singles they come up with. Its only because of Honey bhai that each independent artist is being recognized now.

Now days the songs which are coming in Bollywood are of independent artist only and the demand of such songs is growing steadily.

What is your message for aspiring musicians?

For them, just trust yourself and keep doing the good work and always pursue your ambition with full sincerity and honesty. Never take anything for granted and never make assumptions based on rumours. Respect everyone who give you respect back.

Also, Well I won't try to sound preachy, but never give up on your dream. You need to have confidence in yourself even if others stop believing in you. Don't let anyone put you down, and most of all, don't put yourself down. Everyone has the potential of becoming a great musician, but it takes a lot of commitment, honesty and focus to get there. You have to have passion when you play in order for your music to truly speak. Don't be a musician to get famous or rich or a pin-up model, do it because you look upto the singers of the 80's and 90's and aspire to be like them one day. You can never get there if you don't keep trying. Lastly don't let critics get to you and decide whether you are to make a mark or retire from the industry. Listen to your inner voice and let your intuition guide you.

ALL YOU NEED TO KNOW
GIGGING IN INDIA

Ever since the independent music scene erupted in India, we've seen some very special bands with incredibly versatile and energetic live performances across the country. Keeping in mind some general rules of thumb, we've come up with some tips and information on how to make gigging a whole lot easier for every aspiring musician.

PREPARATION

Your own sound

Just practicing a song in the comfort of your room is usually not enough. The scenario on stage can be very different from that of a jam room or studio. It's crucial to learn your parts well enough to be able to play them at ease in any situation, like in front of a talking crowd, noise or visual distractions.

Your Band's sound

A rehearsal is never about each individual musician playing his or her part perfectly. The idea of a band is to have a rhythmically and musically 'tight' sound, where each member is well aware and can compensate for the sound of another. Dynamics, levels and a keen ear are crucial to having a great overall sound, regardless of how brilliant any single band member is.

On-Stage sound

The sound at any gig is almost never the same as the sound in a rehearsal. Having an intimate understanding with your sound guy at the venue, taking sufficient time to do a thorough sound check, and having a stage presence free from crippling anxiety of any kind, are key to a notably unique live sound.

GENERIC YET USEFUL TIPS

Understand what to ask for on your monitors. Each musician will have his or her priorities when it comes to essential sounds that they need to here in order to keep a track of their performance. Be it the hi-hat or the rhythm guitar, your monitor is your best friend on stage.

Listen to your soundman. Usually, they know what they're talking about. If in doubt about levels, you can always ask someone from your band to check on the sound from the audience's perspective and tweak and EQ accordingly.

Make sure mics don't point towards any monitors. Feedback mid-gig is a major turn off for any audience. If your space is crammed, make sure you adjust your bandmates' positions or move around to avoid any direct feedback.

If you're the drummer and you mess up, don't ever stop playing. The probability of people in the audience noticing a missed hi-hat note is ridiculously low. What is much more obvious, on the other hand, is a groove coming to a crashing halt out of nowhere, just cause you need to pick up your fallen stick.

Similarly, don't stop playing if you've broken a string. Most songs can survive for a few bars depending on which string you break (I'm gonna assume it's the high E and for good reason) and it's better to make a clean break with the band instead of getting flustered and halting unnaturally.

Tune your instruments before getting on stage. Another generic tip, but absolutely crucial. Pausing in between songs to tune your instruments is never considered professional, unless you're playing some unusually heavy music that detunes your strings in minutes. Then too, it's best to have gear that has lock-ins. And whatever you do - even if you must tune on stage - don't ever tune out loud. There is nothing more off-putting than the sound of EADGBe in between or after a song. If everyone's using a different tuner, make sure they all have the same frequency. You'd be surprised to see how different instruments can sound when tuned with different tuners.

Be methodical and make a set-list. However 'cool' it may seem to just ride up on stage and play impromptu, your audience and more so your band deserves a well planned gig. Making sure every song is in order, and that everyone in the band knows the order, is also another aspect of a smooth flowing performance.

Follow your house manager's instructions. It's important to set boundaries and not get taken for granted as musicians, but if you can't follow your manager's or your venue's instructions, you're definitely not getting called for a second gig. Have your contract established and sorted before playing and make sure there's an understanding with your hiring manager as to the duration of your gig and other miscellaneous points.

Be overly prepared with the intro and end to every track. It's something most musicians take for granted, but a tight start and a tighter finish make up the difference between an amateur and professional sounding band. Always know where the drummer's going to crash, coordinate your breaks and make sure the band knows how long you plan to solo for.

Keep your audience involved. The time to stare at your instruments is in the studio. On stage, eye contact with the crowd is essential if you wish to involve them in your music. The energy you express on stage is what the audience absorbs, and making them feel like a part of your performance is what will bring them back for your next gig.

SOUND SETUP ESSENTIALS

- A mixer with enough inputs for every instrument and microphone
- Enough monitors for every band member to hear themselves and their band clearly
- Onboard Equipment like compressors, DIs, gates and effects
- In-Ear monitors if your band/sound guy can supply them.
- Cables, extra cables and more cables. Having extra is always recommended, however there should be only the absolute essentials on stage in order to avoid any clutter and confusion.

PERFORMANCE KIT

- Tuners
- Extra strings, Allen keys, picks, string cutters, pliers and drum keys
- Spare guitar strap
- Gaffer Tape
- Batteries for pedals
- Tacks for holding notes
- Earplugs
- Amp backups
- Adapter for mains

Apoorva Krishna

We had a chat with **Apoorva Krishna**, a budding Violinist who told us about her music journey and much more.

How did you first develop an interest in Violin?

I am very blessed to be learning from Guru Lalgudi Srimathi Brahmanandam for the past 10 years. Earlier, during my initial childhood years spent in USA, I started learning from Guru. Anuradha Sridhar, daughter and disciple of Guru Lalgudi Srimathi Brahmanandam for over five years. Guru Srimathi Brahmanandam is the sister of the one and only Carnatic Violin Wizard Shri Lalgudi G Jayaraman, known for his exceptional creation of the Lalgudi Bani as well as for the siblings famous Violin Duo Concerts over the years. It is also a matter of immense gratitude to belong to a great musical lineage, which goes back all the way to the Bard Saint Thyagaraja himself, who is undoubtedly the greatest contributor to Carnatic Music and its compositions.

Who has been an inspiring and driving force for you from the beginning and why?

I believe in following my passion. Fortunately my parents and teachers have understood and firmly support me in this journey.

You have won quite a lot of awards in this space. Which has been your most treasured one and why?

With the grace of the Lord and my Gurus blessings, I have been fortunate to receive the Sheik Chinna Moulana Puraskar for winning First Prize in the Instrumental Category at Naad Bhed National Competitions in 2013 at Mumbai. This was conducted jointly by Doordarshan – India's Public Broadcasting System and SPIC MACAY. I also received Kalavanta 2014 Award for Best Main Performer held by Karnataka Fine Arts Council at Bengaluru. My notable performance came in the form of recognition by the Music Academy to invite me for their 2015 Annual Music Festival

You have performed with renowned artists like Bombay Jayshree, Priya sisters and few more. How was the experience?

I cherish the opportunities I received to accompany India's leading Carnatic musicians like the OSCAR NOMINEE Vidushi Bombay Jayshri, the famous siblings Malladi Brothers and the Priya Sisters. It is always a pleasure to be in the company of great Vidwans and Vidushis that serves me an opportunity to learn and grow as a musician myself.

Could you tell us a bit more about your group Bahudari?

Bahudari is classical music group of young talent focussing to express our creativity and share a common platform. We have artistes across vocals, instrumentals and percussion categories to fuse together into a grand ensemble and celebrate classical music.

Any future projects that you would like to tell us about?

I am working on my music album and have a sponsor to back the same

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Touch Screen

Audio Recording (MP3, WAV)

Audio song centrol (MP3, WAV): Pitch shift, time stretch, vocal cancel

CVP-709/709GP

NWX keyboard with synthetic ivory keytops : Counter weight, Linear graded hammer

CFX & Boesendorfer sampling

Mic input: Vocal Harmony 2

Touch Screen

Audio Recording (MP3, WAV)

Audio song centrol (MP3, WAV): Pitch shift, time stretch, vocal cancel

Audio Style

Spruce Cone speaker

Twisted flare port

The Music Never Stops in Goa

Over the years, Goa has undergone tremendous change. What has remained unchanged, however, is its synonymy with being 'the' place to be for fun, frolic, good food and great music. Goa has always taken pride in being the country's most popular destination to usher in the new year and finds itself packed to the brim during the peak season months, i.e. from November to February, tapering off in April. The monsoon, however, is a different story altogether, as Goa adopts its most naturally beautiful form and the rain-gods paint the state in varied hues of green and wash the entire place clean. Quite literally even, as the streets that are otherwise packed with people, find themselves deserted as the state slips into its 'off-season' mode. Or, so was the case until about 4 years ago. Not anymore!

One of the most significant alterations to have shaped Goa is the way the hospitality sector has dealt with the monsoons. For the past few years, Goa has been welcoming tourists throughout the year and has gradually earned the repute of being a 365-day tourist destination. This change has had a direct effect on one of the stakeholder segments of this industry – the live bands that entertain the audiences in restaurants, clubs, pubs and other business establishments, and they don't mind it one bit, for the effect has been extremely positive.

In 2009, Lester Rodrigues, a local lad and guitarist, founded a band and named it after his house number that the band started to, and still continues to, practice in – A26. Rodrigues now manages the band (apart from being its lead singer) which has grown to become one of the finest, not only in Goa but the country too. Although the band relies heavily on corporate events and weddings, A26 has now given in to the temptation of playing at a restaurant and seems to be enjoying juggling this added gig with their usual corporate shows in Goa and across India.

Rodrigues says, "During the monsoons, tourists are flocking to Goa every weekend; especially on the occasional long weekend. It does tend to slow down a little bit, in the first few days of the week. But this also happens during the peak season. The monsoons can no longer be called off-season. I feel that the season has spread itself across the year. The venue that we play at – Cohiba Bar and Kitchen, is always packed on a Wednesday, with about 60 - 70% of the clientele being tourists."

At a time when most restaurants slip into hibernation during the monsoons, Cohiba dared to be an exception to the rule and threw its doors open in September 2014. It hasn't shut ever since, and runs to a packed house on Wednesdays, Fridays and Saturdays; riding on the massive popularity of its live music acts. Gautam Bakhale, Partner, Cohiba says, "The monsoon months are increasingly gaining popularity among holiday makers, which augurs well for Goa. Everyone who lives here knows that this is the best time of the year to be in Goa, and tourists are slowly realising it too. This has had a positive impact on local businesses."

Apart from the heavy influx of tourists, restaurant owners are motivated by the push from sponsors who are taking keen interest in live music. Contrary to the scene

KISHORE AMATI

It is a great time for bands in Goa as the live music scene in the state is perhaps seeing its greatest revival, since its most glorious days

until a few years ago, where most of the restaurants would shut for the off-season and spring back to life only in November, restaurants, clubs and pubs are staying open throughout the monsoons. This has spoilt the audience for choice, as there are a lot of options to pick from. There is a live music act happening every day of the week in some property or the other, in Goa.

Bakhale's and Rodrigues' statements should not come as a surprise, as 'the shift' has been a steady process. Musicians in the state and industry experts say that the change started making itself visible about four years ago and has been gradual since then. Chrystal Farrell, a well known Goan vocalist, says, "Four years ago, at this time of the year, I would have been on a holiday. I cannot afford to do that now. Then, the slump used to start in the month of May and used to go on till October. Contrary to those times, the contracts just continue now." After starting her singing career over 18 years ago, Chrystal founded her own jazz and funk band, Chrysalis about a year ago. The band has garnered a lot of popularity nationally and internationally and is eyeing at performing a New Year's Eve gig in Kenya later this year.

Goa being a hot destination for corporate companies in the off-season, due to reduced rates on hotels and travel, has opened up the market for bands in the off-season. All corporate companies need entertainment in the evenings, after they have completed their formal functions during the day. This is where Goan bands and DJs stand to gain. Restaurants that now choose to remain open during the monsoons due to the increased traffic of tourists, book entertainers right through the off season. This is a major change from what used to happen a few years ago.

The seasoned bands from across the state, apart from enjoying their share of 'busy-ness', have inspired the younger lot of musicians in Goa to be a part of the action. Call it a ripple effect, but a good number of younger bands are being formed, and are finding themselves busy too. 'The RuNKs', formed earlier this year, define themselves as a band that dabbles in Rock, Pop, Ballad, Reggae, Funk and Soul and have earned a regular gig on Wednesdays at a popular restaurant in Verna in South Goa.

Interestingly, the overall change in the live music scene in Goa has had a positive effect on not only the number of shows that the bands across the state get, but has also ironed out a few other issues that had been affecting them for a long time. It was a common practice for a lot of venues that used to hire live bands in the off-season, to ask the bands to take a 'hit' and ask them to perform for 'a little less'. Fernando Monte da Silva, a session bassist says, "Properties used to have a variation in rates for the off season and peak season, respectively. Some still do, but most restaurants are now happy to pay the price quoted by an act. The change has put us in a position where we can quote our figure. Now, it is for the restaurants / properties to decide - either you want a live band or you don't!"

Acapella; or the song of tomorrow

The sweetest melodies are always pure. And, what can be more purer than singing "in the manner of the chapel", or as they say it in Italy, 'acapella'.

Acapella or the art of singing without any musical accompaniment, is in itself a remarkably revolutionary idea. Indeed, such a rebellious spirit could only be best contained in our times. There is some fresh hope that amidst the cacophony of today's noisy overdose, perhaps acapella, would strike like a resounding gong. The belief is strong in the hearts of the young and the independent who live by Morrison's words and dream by Jarmusch's frames.

Today, this form of music has been popularized to be at the core of the alternative music scene thanks to the cultural impetus provided by the Western high schools and the films like Pitch Perfect and Glee. From lip-trills, to diaphragmatic tongue rolls, the voice percussion is so hot and hip, that it has made people groove to songs like Saare Jahan Se Achcha and Vande mataram, as it were a hip hop chartbuster.

Acapella does one thing to your soul, it conditions it to welcome newer tastes in life. So we are happily into bad coughs, choked out vocal cords and dry hushes- for in them, for the first time, we have found music!

India, the melting point of different cultures have welcomed a host of acapella groups with open hands.

PENN MASALA

This is an invigorating tale of a group of University students who came together to make it big, with nothing but only their voices. Formed in 1996. this is apparently the oldest of all the Hindi acapella groups in existence. Some students of the University of Pennsylvania, revolutionized the Indian music scene from starting as a fusion band to developing as a characteristically distinct acapella group. Their focus on the mix of the South Asian and the western influence have attracted the eyeballs of the netizens in songs like Dilliwali girlfriend and other hits from their half-a-dozen albums. They have been pretty unabashed in choosing their partners, and the Penn Masala band has thus seen a lot of experimentations, not only on the songs but also on the band formation. This is one band that is a die-hard Bollywood fanatic. Their attempts at tracing the evolution of Bollywood and its music, to its modern rendition, remakes and remixes of many chartbusters; have made them one undisputed leader of this new breed of musical sub-genre.

In the west bands like On the Rocks compete on the reality series like The Sing-Off. This all male band is in line with other young college bands like the Beelzebubs of Tufts University and the Sil'hooetter of the University of Virginia. However the Indian diasporas are hooked by the likes of the female leads of NY Masti who churned out a marvellous fusion of Adele's 'Someone Like You' with Bollywood's 'Iktara', thanks to the ground-breaking initiative by the Penn Masala, that these new brands are today storming the stages of the west and the east alike.

VOCTRONICA

What happens when a bunch of friends, gifted with an impeccable classical as well as western voice, decides to gel together and form a band. Better yet, they decide to go solo together, without any instruments. Lo! Behold! Voctronica is born. Thanks to their digital prowess this acapella group from Mumbai has already broken into the scene with their quirky numbers and tacky album covers like the Alt J. Voctronica's reincarnation of the olden golden jingles, with the collaboration of an Youtube channel AIB have today not only helped in re-packaging the erstwhile 'church singing' but also inspired a host of similar bands across the nation.

RAGA TRIPPIN'

Raga Trippin' has emulsified their singing styles into the Indian sentiments so well, that it became an overnight sensation. They have found their niche in Bollywood; and they packed a powerful punch in a musical scene bereft of much innovation and activity. Not only have they rocked the Indian stage but have also fired up a

host of world events like the International Jazz Festival. From picking up animal sounds, to picking at slapstick banters, they deliver everything in the book that you call 'entertainment'.

AFLATUNS

Did you know, there is music in bad coughs and sore throats! Well, with the Aflatuns it is always about finding chaos in order and creating harmonies out of sheer noise. They say, the best ingredient of adventure stuffs is in its adrenaline kick, and every time they are on stage, the Aflatuns have made it a habit to set them hearts racing! The 'The Cough Beatbox Medley' was a promising head start to a career which they have made large with the Rolling Stone Stage performances.

OCTET CANTABILE

This Chennai based group started their journey way back in 1994. Over the years they have forayed into different domains and sung in languages like Malayalam, Tamil, Latin, German and English. The fun part about the Cantabiles is that, though they are an 'octet' they sing 'together' as one voice! And, it is just not the acapella that they have mastered, there is the gospel, the classical as well as the country music which their glory had touched upon!

HARMONIZE PROJEKT

'Kandukondein' by Harmonize Projekt has been one of the most sensational rendition of all the Rahman classics of all times. The harmonic sound-scape of this acapella group from Chennai had stolen many hearts at various national and international festivals. Their unique texture and matchless approach to music has made them successful in a very short span. They come in like a waft of fresh air amidst a bunch of bands focussing primarily on Bollywood music.

Where earlier the bands first dedicated themselves to a whole crop of instrumentalists and then resorted to a host of other sound samplers and beat breakers; today there are these independent and largely indigenous group of musicians who are shaking up the industry with only their thoracic vibrations. Yet, the ground is not that solid for these musicians to build upon a castle for the ages to come. Most of the artistes have been a by-product of a large scale information consumption or in other words blind video searches. Though, today most acapella groups are a prized selling proposition of smaller college fests or semi-grand film-fests, most young and admittedly informed group of people are largely unaware of the movement they are actually living within. There is plenty to be experimented and innovated than what already has been done, people are still largely prejudiced and hibernated. Acapella groups are still part of an 'unique or weird breed of bands' that best suits a platform which can never be mainstream. It is largely unfortunate, that despite the humongous craze in the genre, there seems to be almost little or no push from our cultural stigmas to welcome the artistes and give them their due share of respect and acceptance. Beat boxing is a physically taxing art where the artistes cannot stay silent for a bit in their elaborate performances and besides, there is always the fear of rejection from the mainstream audience or the threat of digital trolling by those who are waiting to pick on their innocent satires and vines.

On the brighter side, the musical movement of acapella is revving up to cater the diasporas of the migrant communities across the globe. The intrinsic quality of today's acapella is necessarily being fusion based. And, this particular quality has been used by the young artists to bridge a distance that can perhaps never be travelled. Stanford based bands like Ragapella, consists of students of the Chinese and the Korean descent. They specialize in connecting thematically similar songs like the Persian dirge "Ek Karevan" and the western "Hallelujah" and letting the audience reminisce in their haunting yet sweet past.

PARVAAZ TOPS SENNHEISER TOP 50 SEASON 2!

The Grand Finale ends with a bang!

In its search for its India's best bands, Sennheiser Top 50 season 2 conducted a much talked about Grand Finale at the Hard Rock Cafe, Worli, Mumbai. The event saw presence from the stalwarts of the music industry and **Parvaaz** came out as the winner of the season 2 as the night ended with an act by the season 1 winners – The Local Train. The face off of the bands was graced and judged by the talented jury – **Papon, Uday Benegal and Ashish Manchanda.**

Parvaaz came out as the winner amongst 366 bands who had registered for the second edition of the contest. They expressed their excitement saying, *"This is dream come true! We still can't digest it. From the very beginning, the experience has been nothing less than amazing! Sennheiser is known for its perfect sound and to be associated with them is an artist's dream. They have not just given us a platform but an experience of a lifetime with stalwarts like Shankar – Ehsaan – Loy, Papon, Raghu Dixit, Ashish Manchanda and Uday Benegal appreciating our music. We are looking forward to the doors that Sennheiser has helped us unlock and are ready to go at it with full force!"*

Commenting on the success of season 2, **Mr. Vipin Pungalia, Director, Sennheiser Professional segment** said, *"I am extremely excited and ecstatic in looking at what we have been able to achieve with season 2. We wanted to go a notch higher with Season 2 and bring glory to our Pursuit of Perfect Sound by giving talented artists a platform to prove their mettle, and today I believe we have achieved that. The immense talent that we have witnessed in this journey is a testimony to the fact that India has a plethora of talent across the country waiting for the right platform and opportunity to prove themselves. From 366 bands to now the Top 3, the journey has been exciting and eventful! And I would like to thank our jury and sponsors for making this journey and Sennheiser Top 50 season 2 possible. I would also like to congratulate the winners and welcome the bands to be a part of the wonderful Sennheiser family."*

With the scale being grand this year, Parvaaz took home a **Trophy, evolution wireless 500 G3 vocal microphones and HD 280 Pro for the band, 2 Year endorsement deal with Sennheiser which will give them access to Sennheiser gear, opportunity to perform at an acclaimed music festival and be the face of Sennheiser for the next two years across catalogs & brandings**

Commenting on their jouney with Sennheiser Top50 Season 2, **Shankar-Ehsaan-Loy, renowned composer and singer trio**, said, *"The journey has been enriching with a lot to learn from these young and emerging musicians. Their unique compositions were inspiring! It is amazing to see the kind of talent season has pulled in. Hats off to Sennheiser for that! We are happy to be a part of this endeavour to find India's best bands and wish all the bands the best in their future endeavour."*

THE TOP 5!

1. Parvaaz
2. Peepal Tree
3. Barefaced Liar
4. Daira
5. Symphony Novel

V-DRUMS PORTABLE TD-4KP

Featuring a small footprint and an innovative folding design for fast breakdown and easy transport/storage, the TD-4KP V-Drums Portable is the ultimate e-kit for mobile drumming and small spaces. The powerful TD-4 sound module is equipped with a wide range of expressive, editable sounds. TD-4KP combines V-Drums performance and features with impressive mobility and stow-away convenience.

Fold Up and Go

The TD-4KP is truly portable, with an innovative fold-up stand design that transforms the kit into a surprisingly condensed size for transport and storage. Breakdown is a snap.

TD-4 Percussion Sound Module

A wide range of expressive drum and percussion tones are provided with the included TD-4 sound module. Sounds can be easily edited, allowing players to quickly customize their kits.

Natural-Feel Pads for Expressive Playing

The TD-4KP comes with a kick pad, snare pad*, three tom pads, a hi-hat pad, and two 10-inch cymbal pads (crash and ride). An FD-8 Hi-Hat Controller pedal is included as well. Outfitted with cushioned-rubber playing surfaces, the compact 7.5-inch drum pads provide a sensitive, accurate response and natural playing feel.

Custom Carrying Case and More

An optional CB-TDP Carrying Case provides a convenient way to transport and protect the TD-4KP.

FEATURES AT A GLANCE

- Renowned V-Drums sound and quality in an ultra-portable mobile kit
- Innovative folding design for quick, compact breakdown and easy transport/storage
- Includes TD-4 Percussion Sound Module, loaded with expressive sounds, Coach and Quick Record/Play functions, and more
- Eight pads total: kick, snare, toms x3, hi-hat, crash and ride cymbals; FD-8 Hi-Hat Controller included; kick pedal and drum throne not included
- Snare and tom pads feature cushioned-rubber surfaces for natural playing feel
- Options: custom carrying case (CB-TDP); mesh-head snare pad (PDX-6/-8); pad mount (MDH-12); drum accessory package (DAP-3X); drum mat (TDM series)

From Tradition to Stage

The evolution of the Carnatic Concert Format

Evolution is a natural process that spans across not only species, but language and culture as well. Anthropology, that studies evolution, delves into far more than how A ultimately finds it's way to Z. It studies environmental and sociological impressions made over time proving to be contributing factors in the evolutionary process. In the Anthropology of language and culture, one studies the various dynamics at play over the course of history that has shaped the current methodologies and practices today.

Carnatic Music traces back over a millennia and has evolved from Music that was part of daily life of the ancient Dravidians. Cilappadikaram, one of the greatest Tamil literary works recorded, contains a treasure trove of information on the ancient Music and Dance traditions of Dravidian Culture. Dating back to the first few centuries, the epic cites some of the first traces of the concept of raga scales and even ascribes moods to each raga. In Hindustani music, this concept is widely applied, as there are specific ragas that are sung at certain times during the day and seasons. Musical compositions from this era generally depicted more of the environment, festivities, and major life events of the people of that time period. There were also many specifications pertaining to a musician's qualifications and their use of musical instruments. For example, certain wind and percussive instruments were used for a specific event like a battle, victory, or entertainment.

Early Dravidian musical compositions covered a variety of subjects such as God, Kings, nature, and more. Love songs like 'Agam' and other songs described heroic deeds of war (Puram). However, from the 5th century on composers began to focus on the Bhakthi tradition which propagated worship and devotion through music. Saivite and Vaishnavite saints contributed massively from this period onward towards propagating Saivism and Vaishnavism in what was then a heavy Buddhist/Jain influenced period. Works such as Tevarams, Tiruvambaavai, Tiruppugazh and Tiruppaavai were conceived during this time period and are widely performed by musicians today.

In the last few centuries, history has given rise to many great composers. The three most prolific ones of today, otherwise known as the Trinity of Carnatic Music, have had a great influence on the format of concerts today. Thyaagaraja, Mudduswamy Dikshitar, Syaama Sastri, all contemporaries (late 18th century-early 19th century), taught many dedicated students within that time, who passed on their respective guru's compositions via oral tradition; more notable composers of other regions, both pre and post trinity, passed on their works as well, by means of either oral tradition or documentation. Maharaja Swathi Thirunal

of Travancore, who lived in a time almost a century after the trinity, is the most recognized composer of Carnatic Music from Kerala. From Karnataka, Purandara Dasar is the most celebrated composer of this region. In Tamil Nadu, the Tamil Trinity (Muttutandavar, Marimutta Pillai, and Arunachala Kavirayar) as well several contemporary composers such as Papanasam Sivan and Periyasami Tooran, to name a few have had their compositions immortalized and initiated as a staple concert item in circuits.

The Southern Indian region, home to many artists of all ages and caliber, serves as a haven for Carnatic Music. Festivals on different deities, composers, and musical concepts give artists ample opportunities to expand their repertoire by reviving forgotten classics or unearthing rare pieces of the past. There is also an unspoken requirement of presenting compositions of the Trinity and specific types of ragas in order for a musician's concert list to be deemed complete. Furthermore, depending on the region in which a musician performs, there are expectations to present compositions by composers of that specific region. One might even say that a Carnatic artist of today finds him/herself having to consider his/her audience's preferences prior to performance. Though not always the case, many instances show prominent musicians performing specific items that they are either well known for or are guaranteed to be received well by the masses.

Providing variations in compositional structure, beat, and tempo molded the modern day concert format further. One of the Doyens of Carnatic Music, Sri Ariyakudi Ramanuja Iyengar, was the architect of this modern concert format. During his time (early to late 20th century), it was common for concerts to go on for several hours. However, in today's fast paced world, the duration of concerts has decreased considerably while the number of performing artists has increased substantially. Even so, the guidelines set by Ramanuja Iyenger are prevalent in these 'mini concerts'. The format also assigns structure to the concert stage by assigning roles of each artist on stage. The focus being the Vocalist/main instrumentalist while the accompaniment to the main artist is violin, mridangam, and if desired a kanjira/morsing/ghatam to accompany the Mridangam. The role of the violinist according to Ramanuja Iyengar is to follow the main artist in rendering compositions and his/her improvisations and all accompaniments come into play during the rendering of a song. Good rapport between the violinist and vocalist is essential. Both should engage in healthy exchange of ideas. When the vocalist sings a raga for a certain length, the violinist should take care to keep his/her playing to the same length. The violinist should also be skilled in accompanying different styles of singing. The violinist may exhibit his virtuosity during solo concerts but, when accompanying, should merge with the vocalist's style and underplay his individuality. The percussionist gets to have a solo after a main piece (generally a large song followed by extensive improvisation) and even after a pallavi (larger than the main piece consisting of a string of meaningful words set to an intricate beat cycle) if he/she wishes.

With over a thousand organizations throughout India and across the world dedicated to promoting Carnatic Music, many artists and their audiences have come to accept and even embrace the kucheri paddhati. There are of course a few choice artists who possess a unique approach to the art form while still adhering to the format to a major extent. As takers of Carnatic Music increase in number, audiences accumulate and grow eager for something different and extraordinary. Pushing boundaries and experimentation in the traditional arts through fusion is a recurring theme in today's scene. The next stage in evolution of South Indian Classical Music perhaps, lies in the untapped potential of such endeavors.

Music
Food for the Soul

Any living being needs food to survive. Food gives our bodies the energy it requires to function on a daily basis and this energy is used up and hence food is required on a regular basis to draw energy regularly too. Music is energy too. It is a mix of vibrations and sounds which come together to create rhythm and hence an eclectic mix of energy. Just like our bodies need food and energy to thrive in this world, music acts as food for the soul rejuvenating it, filling it with energy and vitality.

Music is fun, relaxing, motivating and energizing. It has a profound impact on our mind and bodies. Here's why music can be considered as Food for the Soul.

Music precedes language.

How often have you heard a piece of music in another language and been mesmerised by the sound you hear? This is because music is universal. Irrespective of language, a good piece of music will uplift your mood even if you don't understand the meaning of the lyrics. Similarly instrumental pieces are often considered to be more inspiring. Our brains are said to be wired in such a way that we understand music irrespective of age, language or culture.

Music connects with your subconscious.

When you find yourself tapping your feet and bobbing your head with the beat of the music playing without even realizing you are doing so is where the subconscious comes into play. Music is embedded into one's personality and very few people can claim to not like music. This is also a major reason why music is often used as part of guided meditations as our bodies respond to music automatically via its subconscious mind.

Music helps you sleep better.

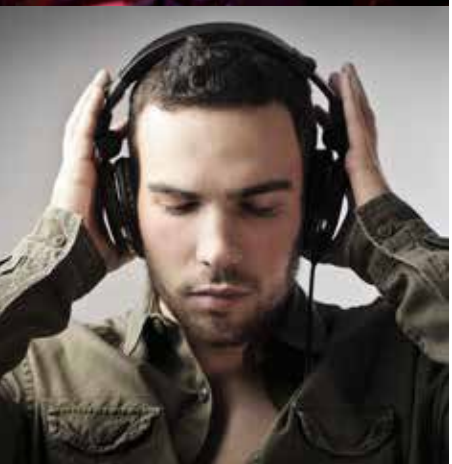
A lot of people suffer from irregular sleeping patterns these days and also from insomnia. Increased stress in diverse and hectic lifestyles has been known to cause fitful sleep not good for one's health at all. Listening to music before sleeping especially classical, soft music is said to help one sleep better.

Children love music.

From time immemorial we have seen infants falling fast asleep upon hearing a lullaby. Even though they barely understand the words or sound, the soothing tone of the lullaby calms them down and they fall asleep. Children learn faster with the help of rhymes and poems set with catchy tunes. Even the alphabet is taught with the help of the famous Alphabet Song. Children learn better through music, art and dance. If a child is so profoundly affected music, one can safely say that music acts as food for the soul affecting us all deeply.

Music affects us emotionally.

Music is not only associated with love, joy, happiness but also with sadness and loss. A fast hip hop number has us spinning with joy and dancing away to glory whereas a peaceful jazz number can trigger us into a state of melancholy. We often associate our moods with a particular song or a particular genre of music. A dance music number can fill you with energy and a slow number can put us in a relaxed state of mind. Certain pieces of music make one feel a certain type of way as music affects our emotions directly.



ADITI SARAWAGI

> Music washes away from the soul the dust of everyday life.
>
> - Berthold Auerbach

Music connects people.

Music binds people together. The energy at a concert is palpable and it unites people across cultures. It is a social activity since the olden days when there were no other forms of entertainment like televisions, computers or video games. Music was a not only an activity which offered people a break from their routine life but it also helped people bond with each other improving social relationships. No wonder they lived happier and longer than the current generations!

Music makes everybody happy.

You will barely find anyone who claims to not like music. Not only is it a good way to connect and socialize with people, music motivates people by putting them in a positive state of mind making them happy. It is a universal phenomena and music is always associated with merry moments. It has been scientifically proven that when you listen to music, the brain releases dopamine which makes one feel happy, excited and joyful. It is said listening to your favourite music for just fifteen minutes will make you happy!

Music improves your creativity.

Music is said to impact brain functioning positively. This directly increases productivity and creativity of a person. If the music is suited to the taste of the person, it is said to relax the person and increase the creativity. A little background music is always good to uplift one's mood and to work better as well.

Music makes you smarter.

One often finds themselves singing along with old songs one hasn't heard in years. Music connects with the heart and you remember words of songs which you haven't listened to in a very long time. The impact of music embeds them to your memory. Science says that the part of the brain than processes music is right next to the part that regulates memory, hence the connection between a strong memory and music. Any memory associated with a particular piece of music also comes into foray once one hears it again.

Music improves overall health and life quality.

Music has such a deep and profound and deep impact on our minds and bodies. It helps in healing one's soul and releasing the emotional built up of tension. Listening to music is also said to decrease levels of the stress hormone cortisol in the body naturally leading to lesser stress which leads to lesser physical ailments and hence an improvement in overall life quality.

Music is food for the soul.

Not only does it help in reducing stress, it makes one happier. It helps in calming down a person, and makes one more creative. Music transcends all boundaries of language and culture connecting people across the globe. It is available in all forms all around us and we should use it to our benefit and incorporate it into our routines to make our life a better and a happier one.

Key sectors provide big boost for Middle East professional audio visual and entertainment market

World's leading suppliers of event technology and related equipment turn to Prolight + Middle East 2016

Economic growth, rising tourism, and the completion of several mega projects, are the key drivers of the UAE's professional AV (audio visual) market, with demand for related equipment and services estimated to grow by nearly eight per cent over the next two years, new research has revealed.

According to a report by Euromonitor International (EMI), the UAE's professional AV market is estimated to value US$707 million by 2018, up from the expected US$656.2 million in 2016, as the industry shakes off a market slowdown caused by declining oil prices over the last 18 months.

The August 2016 report said growth is due to the UAE government's strong focus on diversification toward a service and tourism-oriented economy, while the imminent completion of major projects such as the Guggenheim and Louvre Museums in Abu Dhabi, and Dubai's Mohammed bin Rashid City, will fuel demand for professional AV and lighting installations.

Mohammed bin Rashid City alone will be home to 100 hotels, five theme parks, and a marine life park once completed, but the biggest impact may be in 2019, as AV equipment integration comes at the last phase of projects in the final countdown to the Dubai Expo 2020.

The bright outlook sets the stage for the inaugural edition of Prolight + Sound Middle East, where global suppliers of professional technologies and services for the entertainment and creation industries will showcase their newest products from 31 October – 2 November 2016 at the Dubai International Convention and Exhibition Centre.

They'll meet buyers from key customer segments such as rental companies and event organisers, which according to the EMI report, account for nearly 50 per cent of the UAE market share, due to frequent purchases every 3-5 years of the latest equipment for customised and temporary event-based applications.

Meanwhile, the government sector too will be a key target customer segment for fixed professional AV applications, as it continues to invest in expanding and upgrading infrastructure projects and public services such as airports, metro stations, cultural, and religious institutions.

"With market trends indicating the demand for pro lighting, sound, and audio equipment is heading in the right direction, we're delighted to present an annual platform of ground-breaking products dedicated to the entertainment industry," said Ahmed Pauwels, CEO of Messe Frankfurt Middle East, the organiser of Prolight + Sound Middle East.

"In Prolight + Sound Middle East, we're providing a highly interactive networking, developmental and sourcing platform, where the world's premier brands will present their latest product lines, from stage lighting and DJ equipment to special effects and multimedia, or audio and AV systems to infrastructure and furnishings."

With exhibition space at Prolight + Sound Middle East 2016 all but fully booked, the biggest names in the business throwing their hats into the ring. The latest to confirm its presence at the three-day event is GSL Professional, the official Middle East distributor for Harman Professional audio brands such as JBL, Soundcraft and Crown.

In addition to an array of planned product launches, GSL Professional will also conduct training seminars covering the theory and practical elements of performance PA, including

line array system concepts, rigging demonstrations, digital mixing console operation, and new amplifier technologies.

"Our key feature is that we have every part of the signal path covered," said Sam Brandon, the General Manager of GSL Pro Middle East. "All the way from the performer on stage with a microphone in their hand, to the audience looking up and hearing high performance loudspeakers.

"The Harman product lines are world leaders in every market category including hospitality, house of worship, theme parks, transportation, education, stadia & arena, recording & broadcast, tour sound and portable PA."

Brandon added: "The Middle East is committed to diversify its economy and hospitality is right at the top of the government initiatives. As one of the world leaders in hospitality AV, Harman is positioned perfectly to meet the needs of this growing market from bars, restaurants, night-life, entertainment venues and hotels & resorts. There are so many new products being released ensuring that the investment made in these markets are well spent in providing much more, for less."

Other notable international exhibitors at Prolight + Sound Middle East 2016 include Bose Professional Middle East; Monacor International, a German manufacturer of PA, stage and event technology; Bosch Communications; Adam Hall; and the show's Founding Partners, Martin Professional, and Sennheiser, two leading manufacturers of consumer and professional lighting and audio systems."

Mig Cardamone, Director of Sales and Marketing at Sennheiser Middle East, said: "We have been a strong performer regionally which has been the direct result of the significant investments in personnel and fixed costs over this period as well as a strategic targeting of potential growth segments across our business.

"Integrated Systems, or installed sound, has been the biggest growth segment, specifically the Conference and Translation business. We have had a significant amount of success in the hospitality and broadcast sectors in particular," added Cardamone.

Nour Assafiri, CEO of Martin Professional Middle East Martin Professional Middle East, added that retail, hospitality, and leisure parks are among the big growth segments for its entertainment and architectural lighting solutions.

"We're now supplying for the Bluewaters Island project, a multi-purpose development for entertainment, hospitality, residential, and retail zones at the end of JBR beach in Dubai," said Assafiri. "We're supplying all the effects lighting for this project and it will be massive."

"Hospitality is also a big market for us. In Qatar, our focus is on stadiums and arenas, while Saudi is more into stage for auditoriums. It depends from one country to the other. We've also got in the pipeline the Sheikh Zayed Mosque in Al Ain and there's an extension for the Grand Mosque in Abu Dhabi and we'll supply the lighting for that," he added.

In addition to more than 50 exhibitors, Prolight + Sound Middle East 2016 will include Stage On, an outdoor live demonstration area for PA and AV systems.

The annual regional showpiece event is the fifth instalment of the international network of Prolight + Sound events worldwide, and is co-located with Light Middle East 2016, the region's dedicated exhibition, conference, and awards for lighting design and technology.

More information is available at: *www.prolightsoundme.com*.

FULL-TIME CAREER IN MUSIC IN INDIA?

The Chronic Blues Circus

If you ever told your folks that you're gonna be playing the guitar for a living, chances are they'd laugh at you if they're one of the easygoing ones. If they're anything like the stereotypical Indian parents, they're gonna ask you to concentrate on your studies and stop coming up with vague ideas. If they're one of the violent ones, you might even have your guitar's fretboard separated from its body! Are they wrong to do that? Not from their perspective. Destroying your guitar is certainly extreme, but them being angry at you can't be deemed completely wrong.

There are millions of people across the world who've made music as a source for their bread and butter. Then be it by playing music or taking up administrative duties in the music business. The music industry, as a whole, is not a small one. But it isn't the largest either. And in a country like India, the demographics are vastly different than that in the West. In general terms, the amount spent in producing music is not incredibly different, but the profits (If any) is!

So let's get down to the point of this piece. Is a full-time career in the music business in India actually an option? The biggest question here is for you to ask yourself: "What are my expectations?"

On the road for 200+ days a year in a swanky tour bus, fame, money, sex and all that? That's wishful thinking. Not to say it's impossible, but certainly unrealistic. You need to first figure out where you stand as far as your skills as a musician or as an administrator stands. If you believe you have what it takes to make it big, you can take the plunge. But ALWAYS have a backup option.

Here are some things you need to know while you plan to make a career in the music industry in India:

- **Record Labels / Management:** There aren't too many of them in the country. So as a musician, just understand that your chances of being signed to one are limited. Even when you do get signed, don't expect them to pay for your studio time, Engineer, producer, artwork, etc. The chances of you becoming the queen of England is higher than you securing that kinda deal or something half as lucrative!

- **Touring:** The biggest difference in the business as per Riju Dasgupta (Albatross/Primitive) is the touring system. "Here we wait for promoters to get in touch with us. Out there, there are booking agents who plan tours over a month or so. Both systems have their pros and cons. But doing what they do is a lot better to spread the music, especially after a new release" he. We don't have a lot of venues that support indie music here. It's worse if you play a genre like Heavy-Metal. So it's going to be a tough ask trying to get gigs. It's going to be tougher when you're trying to sort out a tour. And touring all year long is, well, being unrealistic.

  When it comes to doing international tours, things only get tougher. "We spent from our own pockets (For Albatross' Australian Tour), got paid across the 3 venues but it did not cover our travel cost. Everything on the ground was taken care of. We had a blast. Probably my most fun experience as a musician" says Riju. While it may be a great experience as a whole, it's not something that you'd be looking to do often if the music is your only source of income.

- **Fans:** Now this depends on the kind of music you play. If you're purely a metal musician and wish to keep it that way, you need to understand the limitations your fans have too. Most metalheads are college students. So they can't afford to buy a lot of CDs or attend all your gigs. And once they graduate, they often can't afford the time to attend all your gigs. The scenario is pretty similar even with other genres in the indie music scene too. "I see a lot of them still want free stuff! They are not willing to pay for original Music. Downloading stuff off the internet is far easier and they get it for free." comments Rajni Shivaram (Vocalist, The Chronic Blues Circus). She says that people do appreciate a lot of music these days, but very few go beyond that and support them by actually buying their music.

As an administrator (Event Programmer, Artist Manager, booking agent, etc) in the music business, things still aren't gonna be easy. But then again, nothing worth achieving ever comes easy! As mentioned before, the independent music scene in India still very small. So the number of administrators complement that. We have a few premiere Artist Management/Booking Agencies/ Event Organizing firms and several independent promoters. If you manage to get onboard with one of these companies, you may not have a tough time earning a decent living. It may not pay you what a 'regular' job like that of an Engineer or as a doctor or a banker would, but it's not necessary to be that way. Besides, if that's what you want, then why not? Right?

Cosmic Infusion @ Metalabad's event, 'Moshpit' in Ahmedabad

Things aren't gonna be that easy if you're an independent promoter. Climbing the ladder to the top is gonna be a challenge here. Of course, it's the same with everything else, but the risks involved are pretty high too! For example: Even putting up a club show could take weeks. From dealing with venues to booking the bands, sorting out the backline and production, etc to executing the event in a smooth way. If you're smart or if lady luck favours you or both, you may get a sponsor or two. But you can rarely bank on that. According to Dushyant Dubey, the sole runner of Metalabad: "The only profits that can be realistically expected are from sponsorship vs. expenses. In cities like Ahmedabad, where venues (i.e places that already have sound and lights) don't exist, the expenses are pretty high." It's important to understand that the monetary returns are never gonna be a surety. Even a bit of bad planning can lead to losses. There aren't too many constants here, but this one risk is! If that's not very encouraging, then maybe you should not be reminded of the fact that you can run into losses even after doing everything right!

Metallica in Bangalore

There are a lot of ways to follow your dreams, do things you are passionate about and yet not risk being broke more often than not. When asked about how he wishes to go about playing music, Rajorshi, an independent musician from Kolkata said, "What I really want to do is start my YouTube channel, write some original music, do split screen videos and collaborative videos with other musicians over the internet. I've done that a few times already, and it's the most fun I've had. Playing live is fun, but there's too much work involved there, and the returns aren't that good. It doesn't allow the flexibility of time which home recording does. Since my degree is my first priority (and extremely time-consuming), this factor is important to me. I'd treats playing live like an occasional indulgence, rather than something regular."

That's a great way to continue doing what you love doing along with other things that you love doing. Rajorshi has no immediate plans of monetizing this passion of his. "I may cross over into teaching music part-time in the future, but that's all," he says. "The fact that I don't have to depend on anyone's patronage but my own is liberating to me, and enables me to focus all my efforts on whatever piece of music I choose," he concludes.

Those mentioned above will give you an idea of how things work. Everything depends on how you look at them. Yes, there are silver linings. Not many are able to manage a living through music, but a few do. It worked for some. So it could work for you too. But playing safe won't be a bad idea. Don't quit on your studies/job, for out of millions that jump in the ocean; hardly a few make it to the shore on the other side of it. And that's the harsh reality of not only the music industry but the entertainment business in general. If you feel like you're making enough out of music and can sustain that, you can eventually take the plunge!

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